MUSICAL COURIER

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EUGENE GOOSSENS

Conductor of the Cincinnati Symphony Orchestra

Directed the Los Angeles Philharmonic Orchestra at the Hollywood Bowl and the San Francisco Symphony Orchestra in San Mateo, San Francisco, This Summer

DISCUSSING A RECENT PREMIERE AT THE HOLLYWOOD BOWL.

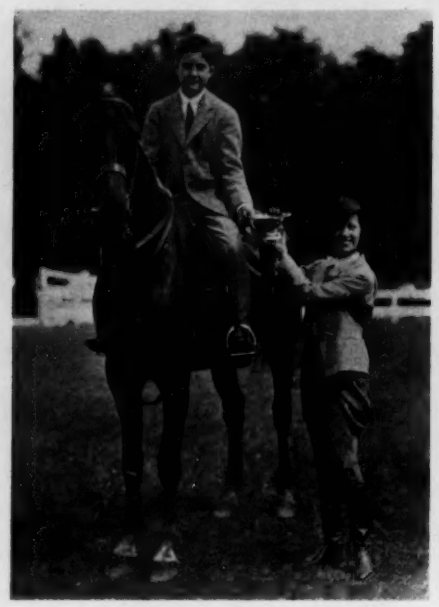
Victor Young, left, conducted his own Arizona Sketches, in the Hollywood Bowl, August 17. Leopold Stokowski is going over the score with Young and Boris Morros.

EDWIN McARTHUR, KIRSTEN FLAGSTAD and HENRY JOHANSEN,

the soprano's husband, in Copenhagen this summer.

YEHUDI MENUHIN,

with his closest friend, Sidney Ehrman, banker and art patron of San Francisco, on the latter's estate at Lake Tahoe where he enjoyed various outdoor sports.



LILY PONS

presenting Scott Mason of New Canaan, Conn., with the Lily Pons trophy at the Fairfield County Hunt Club Horse Show held at Westport, Conn. Master Scott won the silver bowl but presented Miss Pons with his blue ribbon. The singer was the guest of General and Mrs. Charles I. De Bevoise of Green Farms, Conn. (Photo by Carl Klein.)

JOHN McCORMACK

attends a garden party given by the American Minister in Dublin. The tenor is talking over musical matters with Col. Fritz Brase, director of the Irish Army Bands. Mr. McCormack plans to return to this country late in September after a two-year absence. (Photo by Independent Newspapers, Ltd.)

MRS. FORTUNE GALLO

(Sofia Charlebois in grand opera) sailed for Europe on the S.S. Conte di Savoia July 3, after witnessing her impresario husband's latest achievement of presenting grand opera, ballet and operetta at Jones Beach, New York.

DUSOLINA GIANNINI and BRUNO WALTER

after the first performance of Don Giovanni at Salzburg.

AMONG THE MUSICAL NOTABLES IN PERFORMANCES AND AUDIENCES

at Salzburg this summer. Left, Lotte Lehmann, outside the Weisse Rössel (White Horse Inn), St. Wolfgang; right, Enid Szantho and Mr. and Mrs. Eugene Ormandy.

(See Inside Back Cover for Additional News Pictures)

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Salzburg Festival Attains New Records for Artistry

Capacity Attendance Marks Notable Gathering—Toscanini, Walter, Weingartner, Monteux, Rodzinski, Among Conductors of Operas and Symphonic Events

By RANDOLPH WREN

SALZBURG.—The success of this year's Salzburg Festival exceeded all expectations. Even as compared with last year's brilliant series, the present one attained to new levels of artistry, and was marked by a greater attendance than ever, including many notables of the music world. English-speaking persons predominated among the throngs of international visitors to this picturesque little city.

The festival program again offered much variety, bringing opera performances in the Festspielhaus, concerts of symphonic and church music, productions of Everyman and Faust, by Max Reinhardt, lectures, recitals, including modern music, and even a series of marionette shows. Above all, it was the presence of Toscanini as conductor of operas and orchestral events that gave particular distinction to the series. But there were present also many other distinguished musicians, the conductors appearing including Bruno Walter, Felix Weingartner, Pierre Monteux, Artur Rodzinski and others, while the roster of soloists numbered many notable names.

FIDELIO OPENS SERIES

The festival opened on July 25 with Beethoven's opera Fidelio—an event looked forward to as of especial importance because of Toscanini's conducting of the score. According to report, it had been rehearsed with the greatest meticulousness, as is this conductor's custom. Whether because of the somewhat static quality of the work or because the stern discipline of preparation exerted a restraint upon the singers, the drama did not really grip listeners until the third scene, when Lotte Lehmann, the Leonore, gave highly poignant and dramatic accents to her grave-digging episode. Following this scene, Toscanini played the third Leonore Overture with such passionate abandon and sweep as to carry away his auditors, and the opera ended with much enthusiasm, a long ovation with cheers for conductor and principals.

The first symphonic concert was led by Weingartner on July 26 with the Vienna Philharmonic Orchestra in the Mozarteum, a Beethoven list including the Prometheus Overture, the second and seventh symphonies. The same day brought the first Everyman in the cathedral square and in the evening a performance of Mozart's Coronation Mass inside this historic structure. On July 27 Mozart's Marriage of Figaro was sung by artists from the Vienna State Opera, also under Weingartner, the cast including Jarmila Novotna, Elisabeth Schumann, Margit Bokor, Alfred Jerger, Ludwig Hofmann and others—an uneven performance but with many good moments.

WALTER LEADS DON GIOVANNI

Perhaps the best of the earlier performances was Don Giovanni, conducted by Bruno Walter for the first time in this year's festival on July 28. The cast was predominantly of Italian singers and the work was sung in that language. The opera was given an unflaggingly vital reading, exquisitely refined in orchestral treatment. The cast which brought the music to such triumphant proclamation included Mariano Stabile in the title role, Dusolina Giannini as a thrilling Donna Anna, Luise Helletsgruber as Elvira, Dino Borgioli as a fine Ottavio, Virgilio Lazzari as Leporello, and Anna Michalski as Zerlina.

TOSCANINI AND FALSTAFF

Toscanini repeated his reading of Falstaff, the particular feature of last season's festival, giving the work its first hearing of the season on July 31. In many ways he reached greater altitudes on this occasion than before. The orchestral reading was one of gossamer delicacy, sparkling *élan* and brilliant tonal sheen. The cast also was a strong one, each character helping to uphold the complete conception of the work attained by the *maestro*. Stabile was the hero, one of notable achievements. Franca Somigli, American soprano, sang and acted with charm as Mistress Ford. Dino Borgioli was a vocally accomplished Fenton; Piero Basini, a Ford of marked dramatic appeal. Others

(*Continued on page* 30)

Weingartner Quits As Vienna Opera Head

VIENNA.—Felix Weingartner has resigned as director of the State Opera here as a result of differences between him and the Austrian Ministry of Education. His successor as administrative head is Dr. Erwin Kerber. Although Dr. Weingartner's action abrogated a five year contract signed last year, in consideration of his artistic services the eminent conductor is to fulfill a number of guest engagements at the State Opera during the coming season. Bruno Walter, another guest conductor for this year, will also act in an advisory capacity. Other guest conductors at the State Opera are Victor de Sabata of La Scala and Hans Knappertsbusch, formerly of the Munich State Opera. D. K.

Ysaye Monument Under Way

LIÈGE.—Dowager Queen Elisabeth, desirous of assisting in the realization of a Ysaye monument in this city (the initiative of which was undertaken by the Oeuvre des Artistes), has sent that association a donation of three thousand francs. Among artists who have contributed to the fund are Kreisler, Menuhin, Enesco and Huberman. The association also received recent moneys from Mrs. Elizabeth Sprague Coolidge, the City of Liège and other sources. R. P.

Colon Season in Buenos Aires Holds Assorted Opera Fare

Gluck, Mozart, Rameau and Wagner Performed—Resplendent Casts —Kolisch Quartet and Noted Choirs in Concerts

By JORGE M. WHITE

BUENOS AIRES.—The first local hearing of Rameau's Castor et Pollux was an extraordinary event at the Colon Opera. The management offered a resplendent production and no detail was spared to make the performance a success. The stage, arranged by Hector Basaldua, resembled a theatre of the eighteenth century and combined elements ancient and stylistically modern—a lovely series of pictures illuminated by two golden chandeliers, with a row of candle footlights in front of the curtain.

Visually the effect was beautiful, the ballet corps under the direction of Ian Cieplinsky appearing on the stage with the singers, Marjorie Lawrence (Telaira), Germaine Hoerner (Febea), Hina Spani (Happy Spirit), and Messrs. Martial Singher (Pollux), Camil Rouquetty (Castor), Felipe Romito (Jupiter). The chorus and other soloists, Mmes. Maria Malberti, Nelly Rubens, Yolanda di Sabato and Irra Petina, sang their parts while seated with the orchestra.

Miss Lawrence, making her Argentine debut, displayed opulent tones of rich quality and revealed herself a consummate actress, Mme. Hoerner, another newcomer, sang with authority. Singher proved to be a distinguished actor and singer. Rouquetty and Romito were vocally and histrionically convincing.

The ballet corps contributed efficiently to the general success of the performance with special art from Mlles. Dora del Grande, Lida Martinoli and Leticia de la Vega. Panizza conducted and registered a personal triumph with the clarity and style of his reading.

WERTHER REAPPEARS

After a long absence, Massenet's Werther returned to the Colon and had renewed appreciation. At two performances Georges Thill and Joseph Luccioni did the title role. The former's beautiful voice and wide histrionic resources again impressed deeply. Luccioni displayed rich tones and eloquent acting.

Lucienne Anduran, gorgeously gowned, offered a delicate and musical delineation of Carlotta. Editha Fleischer (Sophie) sang with charm and finish. Martial Singher was an effective Albert. Other roles were in the hands of Eugen Sdanowsky, Nicola Lavretzki, Andronoff, etc. Emil Cooper conducted expertly.

GLUCK AND MOZART

Gluck's Alceste had an outstanding cast, headed by Ninon Vallin and René Maison. Since this work was added to the Colon's regular repertoire two seasons ago, it has become a favorite with Argentine audiences. In the current version the Colon forces followed again the stage conception of Lothar Wallerstein presented in 1934, an artistic achievement of the highest order.

Ninon Vallin pleased greatly as Alceste, singing with consummate effect. As an accomplished chamber-singer, she feels quite at home in this music. Dramatically her impersonation stirred her audience. Maison's Admeto is familiar here, and he had his usual warm response from the hearers. The cast was completed by Marcelo Urizar, Hans Fleischer, Maria Malberti, etc. The chorus gave a brilliant performance. Panizza realized the necessary refined, classical style in his conducting.

(*Continued on page* 31)

Gabrilowitsch Dies After Long Illness

Eminent Pianist and Conductor of Detroit Symphony Orchestra Passes

Ossip Gabrilowitsch passed away in Detroit, Mich., on September 14. The eminent pianist and conductor had been ill since the spring of 1935 and had undergone an operation at that time for an intestinal ailment. He had withdrawn from active musical life during the past season, but it was hoped that he would recover and resume his conductorial duties in 1937. His breakdown occurred after a winter of intensive activity when he had conducted in Detroit and elsewhere and had given many piano recitals, including a concerto series of notable scope in New York.

One of the most celebrated pianists of his period, and latterly also an outstanding baton figure, Mr. Gabrilowitsch was born in St. Petersburg, January 26, 1878. He studied piano at the conservatory in that city under Rubinstein and in Vienna with Leschetizky, composition with Navratil, Liadoff and Glazounoff. He made his debut as a pianist in Berlin, 1896. This was followed by tours in Germany, France, England and Russia, in which the young artist won increasing reputation as a brilliant and musicianly performer. His American debut took place in New York in 1900. He subsequently made many visits to the United States, and conducted series of orchestral concerts in New York, 1907-18. He also led the symphonic programs of the Munich Konzertverein, making his headquarters in the latter city until 1914. In 1912-13 he gave a historical cycle of recitals in European cities, illustrating progress of the concerto from Bach to Rachmaninoff. In 1915-16, he presented a series in New York, Boston and Chicago.

After 1918 he was the regular conductor of the Detroit Symphony Orchestra, filling this post with distinction and also making guest appearances with other American ensembles, notably the Philadelphia Orchestra, with which he annually conducted a series of concerts for several seasons. He had given outstanding choral performances in Detroit and in New York. His appearances in chamber music programs, two-piano and sonata recitals were also a distinguished feature of his activities.

He is survived by his wife, Clara Clemens, daughter of Samuel Clemens ("Mark Twain") and a daughter, Nina.

Munich Festival Well Attended, Brings Splendid Performances

Sell-outs Make Press Tickets Scarce—Anny Konetzni, Karin Branzell and Paul Bender Score—Strauss Heard as Conductor

By CLARENCE ERHARDT, JR.

MUNICH.—The streets here are filled with crowds of visitors and the theatres are packed to the last seat—indeed so packed that I was able to get tickets for only a few performances, owing to the great demand.

My festival attendance began with the performance of Meistersinger under Karl Elmendorff. The sentiment and humor of the music caught the performers in its spell, and they in turn gave their best. Hans Hermann Nissen (Sachs) won the sympathy with his warmth and good-hearted interpretation. People laughed aloud at the antics of Beckmesser, played by Adolf Vogel. His burlesque and ridiculous paraphrase of the stolen song (last act) were unusually good, due particularly to a clever art of causing the voice to break and quiver. Walther von Stolzing was excellently portrayed by Torsten Ralf. Paul Bender lent the necessary grandeur and vocal worthiness to Pogner.

Eva is always a somewhat ungrateful role, but Cäcilie Reich worked it up splendidly. She had excellent support in her Magdalena, sung by Karin Branzell. Walther Carnuth's David rang true in action and singing. The Watchman, Josef Maier, and the *Meistersinger*, Emil Graf, Karl Schmidt, Georg Hann, Carl Seydel, August Franke, Otto Hillerbrandt, Odo Ruepp, R. Capellmann, and Theo Reuter, all lent able support to make the performance enlightening and musically impressive for the enthusiastic audience.

The bang of the steel curtain on the stage floor voiced a definite "No" to curtain calls —that pleased me, too.

TANNHÄUSER

The fact that Tannhäuser is so popular, due no doubt to its melodious and "easier to understand" character, causes many a critic silently to take his seat, assume an air of disdainful aloofness and—await the worst. At this Munich performance, however, he would soon have dropped his mask and become genuinely and thoroughly enthralled.

I always wonder, just before the first curtain rises, how well Tannhäuser is sleeping on the usually more than ample bosom of Venus. This time he was stretched discreetly at her feet. Julius Pölzer's interpretation of Tannhäuser seemed at first to be awkward

(*Continued on page* 31)

Cincinnati Summer Opera Series Closes with Artistic Successes

Lohengrin and Otello Among Works Sung in English During Final Period of Outdoor Lyric Drama

CINCINNATI, O.—The sixth week of the Summer Opera season offered Aida and Mignon, bringing Coe G'ade back after an absence of several years to sing the title role in Mignon—a role in which she had opportunity to display her dramatic and vocal talents. Edward Molitore sang Wilhelm Meister beautifully, adding much to the production by his subt'e handling of the situations. Rosemarie Brancato's Philene was charming and her voice was always true and clear. Lothario was well sung and acted by Norman Cordon, Charlotte Bruno was an attractive Frederick, singing the Gavotte especially well. Daniel Harris was a convincing Gypsy. Ludovico Oliviero's suave manner and singing as Laertes added brilliance to the production, which was in the capable hands of Fausto Cleva.

Aida was handsomely mounted and well sung and under Cleva's direction and the members of the Cincinnati Symphony Orchestra played sp'endidly, the performance eliciting many ovations from the enthusiastic audience. Norma Richter was at her best in the role of Aida. Harold Lindi's fine singing as Rhadames was well matched by the effective work of Angelo Pilotto as Amonasro. Italo Picchi sang the King, and Norman Cordon the High Priest. Lydia Van Gilder made much of the role of Amneris.

In spite of the intense heat, some of the season's loveliest singing marked the production of La Boheme, in which Joseph Royer, Daniel Harris, Lawrence Power, and Italo Picchi sang the four Bohemians and strove mightily to make us forget the thermometers soaring around 102 degrees.

Oliviero did a clever bit of humor as the landlord. Rosa Tentoni was exquisite as Mimi, and Santa Biondo a lovely Musetta. The audience waxed so enthusiastic over this flawless performance that it shouted itself hoarse, bestowing ovation after ovation upon singers, conductor and orchestra.

LOHENGRIN PERFORMED

Lohengrin was a handsome performance in which Dimitri Onofrei sang his best role this summer with an equally fine cast that included Norma Richter as Elsa, Stefan Kozakevich as Telramund, Lydia Van Gilder as Ortrud and Daniel Harris as the Herald. Van Gilder found in Ortrud her best role and with Kozakevich staged highly dramatic scenes.

Cavalleria Rusticana and Pagliacci, with the same cast as previously reviewed, found a warm welcome on the program with a new ballet by Ruth Page to the music of John Haussermann, Dance and Nocturne. A novelty, well staged and danced was Gershwin's American in Paris, for which Miss Page designed the choreography.

Rolf Gerard was brought on to sing in a special performance of La Boheme and won instant favor with the Cincinnati audience in this and subsequent roles.

OTELLO HEARD

There were also two performances of Otello directed by Giuseippe Bamboschek. Harold Lindi, stunning in voice and acting was ably seconded by Angelo Pilotto as Iago. The lovely Rosa Tentoni was a bewilderingly charming Desdemona. Lodovico Oliviero's subtle singing and acting made much of Cassio. Iago was perhaps Pilotto's third best role this summer. The chorus came in for its share of the honors and was vociferously applauded, while the principals were called out for many ovations. Norman Cordon, Renée Norton, Daniel Harris, Henry Manghi and Louise Derman were others.

The ninth week brought another Carmen, and a new Don Jose, Rolf Gerard in a special performance, to win such applause that the management decided on the spot to repeat it the next night—with the same result—an overflowing house. La Gioconda brought Anna Leskaya back to Cincinnati in one of her best roles well supported by Charlotte Bruno as Cieca, Italo Picchi as Alvise, Lydia Van Gilder as Laura, Harold Lindi as Enzo, Joseph Royer as Barnaba, Daniel Harris as Zuane and Oliviero as Isepo. This opera gave the audience another rare opportunity to hear Royer in one of his fine delineations of a character role beautifully sung.

A repeat performance of Madam Butterfly with Tentoni and Gerard, Bruno, Royer Oliviero, Harris and Cordon, again drew crowded houses, as did a gala performance of Rigoletto in which Pilotto again starred in the title role with Brancato, Gerard, Picchi, Van Gilder, Harris, Oliviero, Bruno, Fairbanks and Manghi completing the cast as in the earlier part of the season.

Norman Cordon had his inning as Mephistopheles in Gounod's Faust and won his spurs in this debut. Not only his height and rich basso, but his fine humor and flair for the dramatic created a marvelous characterization. Rolf Gerard won much approval as Faust, Joseph Royer was a splendid Valentin, Charlotte Bruno as Siebel made the most of the Flower Song, Margherita was sung with fervor and clearness by Santa Biondo and Lydia Van Gilder sang Martha; Oliviero completing the cast as Brander. The chorus and orchestra shared in the applause and ovations.

LIGHT OPERA APPEALS

The only light opera of the season, The Bohemian Girl, was dashingly played and sung by Daniel Harris as Count Arnheim, Norman Cordon as Devilshoof, Lydia Van Gilder as the Gypsy Queen, Thomas Insco as Florestein, Charlotte Bruno as the nurse, Annamary Dickey and Earl Weatherford in the central roles of Arline and Thaddeus, and Edmund Henke as the Captain of the Guard.

As a farewell gesture the company, supported by a local chorus, gave a gala production of Aida on August 23, with Norma Richter as Aida, Harold Lindi as Rhadames, Picchi the King and Cordon the High Priest and giving the audience the pleasure of hearing Joseph Royer's fine voice as Amonasro. Charlotte Bruno made her debut as Amneris and gave much promise for the future.

Artistically the season was said to be highly successful but not financially; the guarantors having to come forward to meet the deficit rolled up by the protracted hot spell of the summer. Much credit is due Fausto Cleva and the guest conductors, Wilfred Pelletier and Giuseppe Bamboschek for their part in the season's success. M. D.

IGNAZ FRIEDMAN, pianist, a likeness in ivory by Forell, Viennese "ciseleur." Friedman will make another concert tour of the United States during the latter half of the coming season.

Berkshire Festival Draws Throngs

Koussevitzky Leads Boston Symphony Orchestra in Lovely Outdoor Setting—Three Concerts Attract 15,000 Enthusiastic Listeners

STOCKBRIDGE, MASS.—Music under the stars has proved a success in the Berkshires. The third annual Berkshire Festival, consisting of two evening and one afternoon concert by the complete Boston Symphony Orchestra under the conductorship of Dr. Serge Koussevitzky (both appearing for the first time at the festival), opened August 13 in the presence of an enthusiastic audience of 4,500. The total attendance for the three concerts was over 15,000, including many musical and other celebrities from all over the world.

The scene of this year's festival was at Holmwood, the magnificent estate of Mrs. Margaret Emerson, situated just over the Stockbridge line in Lenox. A huge canopy had been erected on the gently sloping lawn, from which could be seen in the distance the Hoosac Mountain Range and, immediately below, the beautiful Lake Laurel. An immense horseshoe of cathedral pines encircled the festival grounds, and floodlights thrown on these immense trees emphasized at night the startling beauty of the natural setting.

OUTDOOR CONDITIONS EXCELLENT

Conducting in the open, it seems, is a novelty to Dr. Koussevitzky, for never before had he led outdoor concerts in America, owing to his belief that too many compromises stood in the way of realizing an outstanding artistic success under such circumstances. This however, did not prove to be the case at Lenox. Olin Downes, who had attended events abroad previous to the concerts here, favorably compared the Berkshire performances with those at the three chief European festivals of this year, in so far as the high standard of repertoire and execution are concerned.

Three interesting programs were skillfully arranged by Dr. Koussevitzky, the first being devoted to a Bach chorale prelude, Komm, Gott, Schöpfer, transcribed by Arnold Schönberg; the Beethoven Egmont overture and seventh symphony, and the Sibelius second symphony. The last work found a perfect outlet in such a lovely rustic environment. By the time the fourth movement had been completed in a superb manner, the listeners were on their feet in a frenzy of acclaim for the eminent conductor.

The second program, given on the following Saturday afternoon, opened with the *larghetto e affetuoso* from Handel's concerto grosso in G minor for string orchestra, its broad, sweeping and dignified strains played magnificently. The remainder of the list was given over to Moussorgsky's prelude to Khovanstchina, Debussy's prelude to L'Après-midi d'un Faune, Rimsky-Korsakoff's Capriccio Espagnol and the second symphony of Brahms. The highlight of the afternoon was the spell which Dr. Koussevitzky cast with his superb, delicate and restrained reading of the Debussy work.

FINAL PROGRAM BRINGS OVATION

The third and last program, on Sunday evening, presented the Italian (A major) symphony of Mendelssohn, Wagner's preludes to Lohengrin and Die Meistersinger, and—as a grand, vital, crashing finale to the festival—the fifth symphony of Tschaikowsky. The conductor extracted every particle of vitality from the rich score.

At the conclusion of the third program, the audience wildly recalled Dr. Koussevitzky to the podium, and he and the men of his orchestra were compelled to stand for ten minutes in acknowledgment of the excited tribute paid them.

One thing is certain: that if the same laudable standard of artistic merit prevails in coming seasons, the Berkshire Festival will take a rightful place among the great summer musical events of the world.

S. D.

St. Louis Municipal Opera Concluded

Attendance Records Broken—American Premiere of Novello Operetta Is Final Offering

ST. LOUIS, MO.—With the closing of the eighteenth annual St. Louis Municipal Opera season, new records were again established, one for attendance and one for weather. A total of 748,054 opera-goers attended the eighty-seven performances, this being an increase of 38,052 over the attendance at eighty-two performances last season. The weather record lies in the fact that not one performance was cancelled on account of rain, the first time in the history of Municipal Opera that this was the case.

The total attendance figures include the usual estimate of 1,700 persons who sat nightly in the free seats at the rear of the amphitheatre, but does not include the standees who were present at various times during the season.

The American premiere of Ivor Novello's Glamorous Night, which closed the season with an attendance of 70,588, brought the largest weekly figure for the current season and was a close second to the all-time record of 71,132 scored last season by Jerome Kern's Roberta.

All guarantors have been reimbursed for the part of their subscriptions advanced at the beginning of the season, and officials of the Municipal Opera Association expressed the opinion that the year's income would meet all operating expenses and provide funds for a partial amortization of the cost of improvements and repairs made at the open air theatre in 1935 and 1936.

Richard Berger has been engaged as director of productions for the 1937 season and will be in charge of a newly established New York office in which all details for the forthcoming season will be worked out.

New policies will be in effect next season in regard to attractions and personnel. Musical comedies will no longer have a place in the repertoire, and in all probability the former stock company idea will be re-established.

Detroit Orchestra Schedule Named

Conductors for Season Include Kolar, Reiner, Molinari, Iturbi and Enesco — Eminent Soloists and Recitalists to Be Heard

DETROIT.—The Detroit Symphony 1936-37 schedule of concerts has so far announced three piano soloists among the seven guest artists of the season. They are Serge Rachmaninoff, Jose Iturbi (who also leads the orchestra on two occasions) and Guiomar Novaes. Others to appear include Lotte Lehmann, soprano, and Georges Enesco, violinist, who also conducts a program. Ilya Schkolnik, first violinist of the Detroit Symphony, and Georges Miquelle, cellist of the orchestra, will be heard as soloists when Bernardino Molinari conducts. Fritz Reiner has a return engagement for two concerts and Molinari leads four programs. The Monte Carlo Ballet Russe is scheduled for one performance in March.

Victor Kolar, the associate director of the orchestra, opens the series October 29 with Novaes as piano soloist. He conducts again November 5 with Lotte Lehmann as soprano soloist. Mr. Kolar appears again February 25, directing the orchestra when Rachmaninoff is the piano soloist, and concludes the 1936-37 series March 18.

The Masonic Temple opens its 1936-37 concert series on October 12 with Jascha Heifetz giving a violin recital. The Jooss European Ballet plays a return engagement November 2, with an entirely new group of dance selections. Of notable interest in the Masonic Temple series is the announcement of the Boston Symphony Orchestra, with Serge Koussevitzky directing, on December 9. On January 11 Gladys Swarthout, mezzo-soprano of the Metropolitan Opera, will sing. On February 1 Vladimir Horowitz will give a piano recital. The series closes March 30 with James Melton, tenor, who will be assisted by the Orpheus Club of Detroit, directed by Charles Frederic Morse. In addition to the six concerts on the regular series, the Don Cossack Russian Male Chorus will be heard on November 24 and Nelson Eddy, baritone, February 26.

Max Levy, local singing pedagogue, returned from Europe September 15 and resumed teaching in his new studio.

R. C. B.

Leonard Liebling Leaves New York American

Leonard Liebling, for twelve years music critic of the New York American, is not resuming that position this season, owing to lecture engagements which will require frequent absences from New York. His first tour starts in November and includes appearances in Cleveland (Fortnightly Club and Rotary Club), November 17 and 18; Buffalo (evening), November 18; Chicago, Northwestern University, November 23.

Norena Sings In Salzburg

(*Special Cable to the Musical Courier*)

SALZBURG.—Eide Norena, soprano of the Metropolitan and Paris operas, scored a notable success when she appeared in the great Cathedral concert of August 9 in Pergolesi's Stabat Mater and Mozart's Missa Solemnis, conducted by Prof. Joseph Messner. Mme. Norena was acclaimed for the beauty of her voice and her refined art of singing. The Crown Prince of Italy and leading representatives of the Austrian Government were present at this event. P.

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Bruckner Festival Celebrated In the Cities of Upper Austria

Commemorations at Historical Spots—Church Music in St. Florian—Ormandy and Andreae Conduct—Symphony Concerts at Linz—Popular Celebrations—Pilgrimages for Art Lovers

UPPER AUSTRIA.—It is forty years since Bruckner died, and the government of Upper Austria made the fact the occasion of a four-day festival under the title, Art and Culture in Bruckner's Own Country. It was to be a sort of trial and an introduction to the Salzburg Festival, and it can be said at once that the event proved highly successful, being received with applause and pleasure by large audiences, many of whom were foreigners.

CHURCH MUSIC

St. Florian, one of the largest abbeys in the Baroque style (noted for its architectural treasures and magnificent pieces of art) is the place where the lad Anton Bruckner, fatherless, was taken in by the monks and brought up by them. Here his musical genius woke to life, here he played for many years upon the organ which today bears his name. Below this organ, in the sepulchre of the prelates, Bruckner was laid to rest. It is only natural in view of the foregoing, that a great part of the festival should take place in this monastery.

A church concert began with the early prelude and fugue in C minor, which already shows unmistakable signs of genius. This was followed by the E minor Mass, original and modern, and in which no stringed instruments are used and the orchestra employs only the winds. The chorus, in eight voices, is wonderfully set as to counterpoint.

A second performance in the Marble Hall of the monastery opened with the lovely little B major symphony by Schubert, played by the Wiener Sinfoniker under Robert Keldorfer—very beautiful indeed. Then the Prelate made a speech, after which vocal music by Bruckner, three splendid motets *a capella* and a psalm with orchestra accompaniment, were heard. Highly interesting was also an unknown *adagio* from one of Bruckner's youthful symphonies (only recently discovered), ably conducted by Adolf Trittinger, the Abbey leader.

ORMANDY HAILED

The most important events of the festival were two orchestral concerts in Linz, in the public hall containing places for over three thousand. The first concert was by the Wiener Sinfoniker, the second by the Vienna Philharmonic. Bruno Walter being ill and unable to lead, Eugene Ormandy was called upon to deputize.

He came up to all expectations, interpreting in a modern and subtle way, treating the orchestra in masterly fashion and showing up clearly the constructive plan of the music. The *adagio* (in which Bruckner expressed his sorrow at the death of Wagner) was particularly moving. The *scherzo* also had excellent hearing. The audience greeted Ormandy warmly and he can add another triumph to his list. The seventh symphony was preceded by Psalm 150, in which all the combined choirs of Linz sang most beautifully.

The second concert was led by Dr. Volkmar Andreae from Zurich, who showed himself an experienced artist well versed in Bruckner and the spirit and style of his works. Andreae has power and understanding and found his way to the core of the opus through the purity and simple strength of his musicality. Conductor and orchestra, which played brilliantly, had unreserved approbation. Overture in G minor, a composition of Bruckner's early years, opened the seance.

BRUCKNER'S OWN COUNTRY

Bruckner's work is intimately connected with his surroundings, and he can more easily be understood when it is possible to follow him upon the road he trod during his lifetime. Thus the little village of Ansfelden was visited by many festival guests, where the International Bruckner Society has piously restored the simple room of his birth in the unpretentious schoolhouse.

Then they went on to Kremsmünster Monastery, where the artist often played the organ, introducing his newest compositions to his friends. Another day was given to Steyr, the Upper Austrian ironworks centre. Both Bruckner and Schubert often went there, and thus this concert of the festival, under Kabasta's excellent leadership, was particularly well chosen. The program had Schubert's Overture to Rosamunde and third symphony, and the Romantic Symphony by Bruckner, surely the best known of his works. Kabasta did the work (with the Wiener Sinfoniker) in its original version.

Another concert took place in the church, and there were also a garden party and a popular musical celebration. Last but not least, should be mentioned the serenade in the open, held under the arcades of the Linz Municipal Building, during which Mozart's Linzer Symphony, beautifully read by Keldorfer, had marked success.

The Bruckner Festival was honored by the presence of many of the outstanding state officials, among them the Chancellor and several ministers. It certainly attained its purpose—that of bringing Bruckner and his music nearer to the many visitors who came from all parts of the world.

PAUL A. PISK.

GEORGIA WILLIAMS, violinist of Los Angeles, has been a featured soloist of many Pacific coast radio stations including KFI, KEAC, KNX and KMTR. Miss Williams makes a concert tour this season through California, Oregon and Washington under the direction of Ruth Creed Young. She will play recitals of her own and fulfill joint engagements with other artists. (Photo by Earl Lee Davis.)

Chicago Sponsors Outdoor Music

Ideals of Summer Series in Grant Park Discussed by James C. Petrillo, Moving Spirit in Founding of Popular Concerts

CHICAGO.—The city of Chicago has been writing musical history this summer in making a free gift of fine music to the tens of thousands of its citizens who attend the nightly open-air concerts in Grant Park on the lake-front. The municipality has been one of the first in America to turn its taxpayers' money into musical channels, and appropriated generous sums of money to present an extended series of summer symphony concerts.

James C. Petrillo, leader of the Chicago Federation of Musicians and Commissioner of the Chicago Park District, is responsible for this contribution to Chicago's civilization. "The crowds at the open-air concerts during the World's Fair showed me the average citizen's appreciation of high class music," he said. "In January, 1935, because of the depression musicians, I felt, were low in morale. What they needed was work. What the people wanted was good music. So $60,000 was raised from interested citizens to put the two together.

"As a result, a big summer season was held in 1935, giving outdoor music in a lake-front location accessible to its 3,500,000 residents. Seventy-two concerts were heard last year by the city's leading orchestras and bands. The climax came when Dr. Frederick Stock conducted the combined Chicago Symphony, Woman's Symphony and Chicago City Opera orchestras in a farewell concert.

"One hundred thousand people turned out for this event," remarked Mr. Petrillo, "climaxing a season in which audiences ranged from 20,000 to 50,000 for each concert. One season, however, was obviously not enough. I believed that the public demand for good music well played had been amply demonstrated and that Chicago's citizens were entitled to music as well as to parks and bathing beaches.

"Through the action of the Commissioners of the Chicago Park District, of which Robert J. Dunham is president, a special fund was set aside to provide for the 1936 summer music season, and it is estimated that over two million people have this summer rejoiced in symphonies under the stars.

"I believe that the best music should be provided for the people by the city, the state and the nation. They need its stimulus. With these concerts, Chicago is becoming music-conscious on a mass scale. Our four major symphony orchestras, eight fine bands and the large number of artists, teachers and students, confirm its position as a major American music centre.

"We discussed the plan of nominal admission charge for these concerts this year, but Mayor Edward J. Kelly vetoed the idea. To charge, he felt, would take away the atmosphere of the concerts and the sense of equality of all listeners." A. K. C.

DeLamarter Resigns as Associate Conductor in Chicago

CHICAGO.—Eric DeLamarter has resigned his position as associate conductor of the Chicago Symphony Orchestra. Hans Lange, former associate conductor of the New York Philharmonic Orchestra, will succeed him.

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CONDUCTOR

SUMMER ENGAGEMENTS 1936

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LOS ANGELES EXAMINER—

"Enthusiastic plaudits followed the appearance of this newcomer to the Bowl, whose work elicited many warm comments."

—*Florence Lawrence.*

HOLLYWOOD CITIZEN-NEWS—

"Sevitzky lifted an immediately authoritative baton. His work proved both flexible and conscientious."—*Richard D. Saunders.*

LOS ANGELES TIMES—

"His musical knowledge and magnetism enable him to dominate the orchestra as well as the audience." —*Isabel Morse Jones*

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BOSTON EVENING TRANSCRIPT—

"A musician possessed of almost unbounded vigor, musical insight and artistic integrity." —*Moses Smith.*

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Conducting Washington Summer Concerts Orchestra

WASHINGTON POST—

"He handles his baton as a fencing master does a rapier."—*J. W.*

WASHINGTON HERALD—

"Concert held best of season—Crowd hails Sevitzky—**Guest conductor is given six bows at Water Gate.**"—*G. V. S.*

WASHINGTON TIMES—

"Sevitzky won another great ovation from the audience last night. He imparted to 'Scherazade' a magical sense of adventure, of surprise, of wonderment."

WASHINGTON STAR—

"Water Gate thronged for concert. **Sevitzky's genius revealed.**"

—*Alice Eversman.*

WASHINGTON DAILY NEWS—

"Sevitzky gave an intensely dramatic interpretation which despite its powerful climaxes, never slipped into bad taste."—*Helen Buchalter.*

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Augusteo Hall Ends Existence; Rome Plans New Concert House

Concerts Move Temporarily—Magnificent Edifice Contemplated—American Works Performed—Mussolini Attends Program Conducted by Dohnanyi—Opera Closes

ROME.—The Augusteo (in the huge structure which rises above the ancient tomb of Emperor Augustus), has been closed not only for the season, but forever. It will be leveled immediately and the tomb restored to its original glory. Isolated from encumbrances of modern buildings, it will be a feature of Rome's archaeological and historical past. The symphony concerts which were inaugurated in the Augusteo twenty-eight years ago, will resume next season in a hall not yet announced, and what is said to be the most beautiful concert auditorium in the world is planned for erection somewhere in the vicinity of Via Impero, back of the Roman Forum, this hall to house many of Rome's most important musical activities.

CLOSING CONCERTS

The last concert in the familiar hall was given recently under Bernardino Molinari, who for twenty-five years has devoted his genius to the development of the Augusteo symphony concerts. The composers played were Rossini (Siege of Corinth, heard at the inaugural session twenty-eight years ago, was a touching choice for the final seance), Paganini, Martucci, Verdi, Wagner and Respighi whose Pines of Rome caused an emotional frenzy in the third episode, Night on the Janiculum. So intense was the applause for some of the pieces that one critic remarked it seemed as if the audience was determined to bring down the roof and start the demolition that very night. Sharing with Maestro Molinari the honor and glory of these twenty-eight years of concerts at the Augusteo, has been Count Enrico di San Martino, president of the Saint Cecilia Academy by which all the concerts were organized.

BRILLIANT RECORD

Some statistics at this time may not be amiss. During the twenty years of the Augusteo as a concert hall, 1,835 concerts were given, and 940 compositions by Italians (531 of them new) and 1,492 by foreigners (779 of them new—at least to Italy) have been performed. Sixty-three Italian conductors, ninety-one foreign; fifty-five Italian pianists, sixty-six foreign; twenty-four Italian violinists and twenty-five foreign; six Italian cellists and seven foreign; eight Italian organists and eight foreign; 149 Italian singers, fifty-four foreign, have appeared on the Augusteo platform.

One of the richest patrimonies of Italian music is the choral output of the sixteenth and seventeenth centuries, and the Augusteo has many times been filled with huge crowds gathered together to hear brilliant performances of choral masterpieces. In this domain thirty-four composers, 115 compositions, and 121 performances at the Augusteo, and 105 performances at St. Cecelia Academy, is the record for the twenty-eight years just completed—a grand and significant achievement in Italian musical art.

It need hardly be added that at the farewell concert, Molineri and his associates received an ovation. During the summer, evening concerts were given by this orchestra in the Basilica di Massenzio, in the Forum.

AMERICAN ACADEMY

A series of four concerts held recently at the American Academy on Janiculum Hill, under the auspices of the Musical Department of which Prof. Felix Lamond is director, was eminently successful. Two of these were done by the Roth Quartet, playing works of Beethoven, Franck, and Dohnanyi. The third concert presented compositions of Fellows at the French Academy in Villa Medici, works of Robert Planel, Yvonne Desportes and Eugene Bozze being featured. Franca Somigli, American soprano who has distinguished herself in several leading roles at the Royal Opera this season, sang arias for Lucedia, by Vittorio Giannini. A fourth concert featured works by Samuel Barber, Fellow in Music at the Academy, a cello-piano sonata and five songs being given. These concerts closed the Academy's season. At a private recital later, Giannini played (on the piano) excerpts from his new opera, The Scarlet Letter, based on Hawthorne's novel, and Mr. Barber played one of his recent symphonies.

PRIMAVERA CONCERTS

Outstandingly interesting this season were the concerts given by Primavera, in the little Quirinetta Theatre. These concerts are organized by a private group of music lovers, of which Count Pecci-Blunt is foremost, and their aim is to present both old and new music by expert interpreters. On their programs appeared Igor Stravinsky and his son Soulima, the Roth Quartet, Issay Dobrowen conducting Bach, Guiseppe de Luca accompanied by Pizzetti in songs by that master, Wiener and Doucet in piano duets, the Casella Trio, and Elisabeth Schumann, in an unforgettably lovely song recital.

ANDERSON ACCLAIMED

Rome has also been entertained by Marian Anderson in the St. Cecilia Academy, her concert (as that of last year) being warmly applauded, especially the part devoted to Negro Spirituals.

Lucie Bigelow Rosen delighted and amazed with her expert performance on the Theremin.

Emily Roosevelt had one of the largest and most important audiences of the season at Sala Sgambati, when she proved her versatility and displayed the charm of her well-trained soprano in a program of Italian, German, French, and American songs.

OPERA CLOSES SEASON

The opera season closed its successful series with Boito's Mefistofele, Ezio Pinza singing magnificently in the name role and in a brilliant environment, including the flames of a realistic *inferno*. It was given several times and proved one of the successes of the year. Montimezzi's L'Amore dei tre Re also had fine response as one of the last operas on the list, the work featuring the eloquent Pinza, assisted by Maria Caniglia (Fiora) a singer with one of the most beautiful voices in Italy, Giuseppe Manacchini, Zagonara, Aurelio Marcato and other notable artists. Notturno Romantico by Pick-Mangiagalli, and Dottor Oss by Bizzelli, made a double bill of special interest several times during the seasonal wind-up.

BUDAPEST ORCHESTRA

The orchestra of the Budapest Theatre, directed by Dohnanyi, gave a concert at the Augusteo, at which Premier Mussolini made one of his rare visits to any public festival. The program comprised works of Salviucci, Respighi, Dohnanyi, Beethoven, Wagner, Bela Bartok and Kodaly. The Hungarian March from Berlioz' Damnation of Faust was added as an extra in response to the kindling approval of the listeners.

SUMMER EVENTS

If any one should ask where the songbirds of the Rome Royal Opera have flown for the summer, the answer would be collective. They have "taken to the road" *en masse* in that attractive gypsy musical vehicle of the National Dopolavoro (After Work) organization known as The Thespian Car. The first performance of which, La Giocanda, was given at Civitavecchia, June 27, a little town near Rome.

Rome itself has continued its lavish musical entertainment with a lyrical season at the Adriano, opening with Aïda (evening and following matinee). Butterfly, Andrea Chenier, Traviata, Tosca, Cavalleria, Carmen and Pagliacci are to follow, as well as an opera new to Rome: La Sulamita by Almicare Zanella, libretto by Antonio Lega. The Adriano season is directed by Ernesto Sebastiani.

FORUM CONCERTS

At the Roman Forum, Basilica of Massenzio, a series of symphony concerts was inaugurated, Bernardino Molinari directing an eclectic program. The concerts continued to August 12, other directors being Zandonai, Serafin (of the Rome Royal Opera), Marinuzzi (La Scala), Gui (Florence) Vincenzo Bellezza, Willy Ferrero, Giuseppe Baroni and Mario Rossi, the last-named to direct the Florence Symphony Orchestra next season. The Forum concerts—certainly one of the most unique settings in the world—have been going on for three years now, and putting it mildly are overwhelmingly successful with the public.

FOR CINEMA IMPROVEMENT

A novel competition is announced at Rome (initiated by the National Fascisti Syndicate of Musicians) which has its chief aim to elevate the character of music performed in the cinema theatres before the actual screen production comes on. The competition is open to Italian composers who are asked to present a work, where it is economically possible and the environment permits, of from twenty to sixty minutes duration. The greatest liberty is allowed as to subject, form and character of composition, which other than showing artistic quality, must interest the popular taste of the average cinema audience. The composition chosen will be given to an organized company composed of two directors, a small orchestra of sixteen elements, fourteen chorus singers (eight men and six women) a maximum of eight singers and six dancers. Artistic merit and works which present the least performing difficulty are to have equal consideration in the selection.

STELLA SAXTON.

Stephen Hero to Play in Mexico City

Stephen Hero, violinist, will appear in a number of recitals in Mexico City, under the auspices of the University of Mexico, during November. In December he will be soloist with the Albany (N. Y.) Symphony Orchestra, playing the Symphonie Espagnole of Lalo.

Theo Karle's Engagements

Theo Karle, American tenor, completed an active summer season, during which he was featured as a soloist at the Chattanooga (Tenn.) Festival, with an appearance in recital at the Illinois State Normal University. Mr. Karle will open his season 1936-37 with a concert at the Moore Theatre in Seattle, concerts in Tacoma, Olympia (Wash.), New York and New England.

Hurok to Present Attractions

Sol Hurok has spent three months in Europe on a scouting tour in search of new talent to bring to America. Mr. Hurok has engaged several outstanding attractions for the coming season, including the Dana Ensemble from Warsaw; the Comedian Harmonists, whose repertoire includes comic jazz numbers; two tenors from Vienna:

SOL HUROK

Kurt Preiger, leading tenor, State Operas of Vienna and Prague, and Joseph Schmidt; Rudolf Serkin, who made his piano debut under Toscanini last year; Arthur Rubinstein, pianist, who has not been in America for twelve years; Ginette Neveu, young French violinist; Marian Anderson, American Negro contralto, whom Mr. Hurok has booked for a coast-to-coast tour; Trudi Schoop and Her Comic Ballet; the Vienna Choir Boys; Bronislaw Huberman; the Russian Cathedral Choir; Shan-Kar and his troupe, returning to America after a two-years' sojourn in India; and the Ballet Russe de Monte Carlo. Some of these attractions are new to America, others are familiar to concert-goers here. Mr. Hurok reports that his bookings for the coming year are already 35 per cent higher than they were last season, and that the Ballet Russe de Monte Carlo will cover one hundred cities in its transcontinental tour, following its opening at the Metropolitan Opera House on October 28.

Gannon Gives Auditions

Theodore Gannon, manager of the Cincinnati Symphony Orchestra, was in New York recently for several days, hearing candidates for roles in Strauss' Salome, which will be performed this season by the orchestra under the direction of Eugene Goossens.

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Beatrice Belkin
Annunciata Garrotto
Ivy Dale
Georgia Standing
Grace Angelau

Radio

Air Brakes—Ralph Blane, Kathryn Lewis, Yvonne Ravell, Lizel Sandor, Garfield Swift, Julie Travers, Nellilew Winger
Atlantic Refining—Yvonne Ravell, Lizel Sandor, Nellilew Winger
Atwater Kent—Jessica Dragonette, Maria Jeritza
Bayer Aspirin—Vivienne Segal, Lucy Monroe, Claire Miller
Bisodol—Lucy Monroe, Claire Miller, Garfield Swift
Borden's Milk—Ivy Dale, Ann Seaton
Bromo Seltzer—Yvonne Ravell, Lizel Sandor, Nellilew Winger
Chesterfield—June Forest, Lewellyn Moss
Cities Service—Jessica Dragonette
Consolidated Gas—Rosemarie Brancato, Conrad Mayo, Nina Tarasova, Martha Wilkins, N. Y. Singers
Death Valley Days—Garfield Swift, Sue Read, Devora Nadworney, Annunciata Garrotto, Neville Landor, N. Y. Singers
Firestone Tire—Rosemarie Brancato
Feenamint—Ralph Blane, Susan Sage
Rudy Vallee's Fleischman's Yeast—Artells Dickson
Ford Symphony—Maria Jeritza, Colette d'Arville
General Electric—Conrad Mayo
General Motors—Yvonne D'Arle
Goodrich Tire—Lucy Monroe
Grand View Dairy—Lela Mae Flynn
Good Gulf Motor Oil—Ivy Dale, Ann Seaton
Hammerstein Music Hall—Lucy Monroe, Claire Miller, Nita Carroll
Hollywood Hotel—Maria Jeritza, Anne Jamison
International General Electric—Rosario Orellana
Lavender and Old Lace—Vivienne Segal, Lucy Monroe
Maltex Cereal—Dorothy Miller, Verna Osborne
Manhattan Merry-Go-Round—Frieda Hempel
Maxwell House Show Boat—Jessica Dragonette
Mobiloil—Verna Osborne
National Biscuit—Rosemarie Brancato
Palm Olive—Lucy Monroe, Sue Read, Dorothy Miller, Celia Branz
Pittsburgh Plate Glass—Maria Jeritza
Radio City Orchestra—Rosemarie Brancato, Garfield Swift, Rosario Orellana
Real Silk—Jessica Dragonette
Sherwin Williams Metropolitan Auditions of the Air—Grace Angelau, Mario Fiorella
Socony Hour—Grace Panvini
Standard Oil—Maria Jeritza
Whelan Drug—Ivy Dale, Ann Seaton

GROUPS—New York Singers

Consolidated Gas
Death Valley Days
WOR

Three Minutes Trio

With 7 G's on Gulf Oil Co. program
Whelan Drug
Borden's Milk

Nightingale Trio

Air Brakes
Atlantic Refining
Bromo Seltzer
Radio City Music Hall
White House Musicale, Washington, D. C.

Jessica Dragonette—re-engaged—7th season with the Cities Service Corporation
Rosemarie Brancato—re-engaged—39 weeks—Consolidated Gas program beginning September 13th
engaged—39 weeks—National Biscuit program beginning October 2nd
guest artist—Firestone program—September 7th

Steel Pier

Devora Nadworney
Josepha Chekova
Annunciata Garrotto
Myron Taylor
Tilly Barmach

N. Y. Light Opera Guild

Julie Travers
John Dunbar

N. Y. Philharmonic Stadium

Goeta Ljungberg
Anne Roselle

Dell—Philadelphia

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Musical Comedies and Operettas

Lady in the Window

Conrad Mayo

At Home Abroad

Robert Shafer
Neville Landor

New Faces

Ralph Blane

Red, Hot and Blue

Cecil Carey
Eleanor French

The Mikado

Helena Lanvin

Jones Beach Operettas

Student Prince, Blossom Time, Rose Marie, Countess Maritza, Bitter Sweet, Naughty Marietta
Vivienne Segal
Bartlett Simmons
Robert Shafer
Conrad Mayo
Miriam Cavell
Cecil Carey
Adelaide Cash
Charles Cottrell
Gordan Felts
Lewellyn Moss
Elizabeth Rutherford

Randall's Island Operettas

Florodora, Blossom Time
Lewellyn Moss
Ralph Jackson
Iva Marie Musgrave

Gilbert & Sullivan

Center City, Colo.

Grace Panvini

Concerts and Concert Tours

Rosemarie Brancato
Jessica Dragonette
Charlotte Symons
Beatrice Belkin
Nina Tarasova
Conrad Mayo
Garfield Swift
Frances Sebel
John Dunbar
Grace Panvini
Annunciata Garrotto
Georgia Standing
Grace Panvini and Conrad Mayo have been signed by the Columbia Concerts Corporation for the season 1936-1937.

Moving Picture Theatres

Radio City Music Hall

Lois Antinarelli
Beatrice Belkin
Josepha Chekova
John Dunbar
Annunciata Garrotto
Robert Jachens
Helena Lanvin
Dorothy Miller
Rosario Orellana
Grace Panvini
Yvonne Ravell
Susan Sage
Lizel Sandor
Garfield Swift
Martha Wilkins
Nellilew Winger
Nightingale Trio

Paramount Theatre

Conrad Mayo

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Kansas City Crowds Summer Concerts Municipal Auditorium Completed

Week of Festivities Including Folk Festival to Inaugurate Structure —Conservatory in New Quarters

KANSAS CITY, MO.—The Municipal Orchestra concerts which were presented three evenings weekly during July and August at Swope Park, with N. DeRubertis and Sol Bobrov as conductors, proved highly successful. Regardless of the unusual heat the attendance on several occasions was 6,000. The programs consisted of classical works and the higher type popular fare. The Municipal Band concerts under Ben Kendrick which were given nightly at the various city parks during July and August were successful also. Community singing was featured and appealed to the large crowds. The Orchestra and Band concerts will be continued next season. There is a possibility also that the Municipal Orchestra will present monthly "pop" concerts in the Municipal Auditorium this winter, featuring various conductors and local soloists.

The new Municipal Auditorium will be officially opened by a week of festivities September 26 to October 3, styled Jubilesta Week. Foremost attractions from all over the United States have been obtained for the occasion. One of the most important features is the Folk Festival, when a display of traditional lore will be presented September 30 under the direction of Sarah Gertrude Knott.

Queena Mario, Metropolitan opera soprano, was sponsored in recital by the Community Church at the music hall of the new Municipal Auditorium, September 11. Powell Weaver, local composer-pianist, served as accompanist. Mme. Mario's program, the first concert in Kansas City's beautiful new hall, listed the Ballatella from Pagliacci (Leoncavallo), One Fine Day from Butterfly (Puccini) and Gavotte from Massenet's Manon. Lieder and songs by Duparc, Decreus, Rachmaninoff, Josten and Cimara were also featured.

Carl Busch has been invited by Conductor Karl Krueger to write an overture for the opening Kansas City Philharmonic subscription concerts in the music hall of the new Municipal Auditorium, October 15-16.

The Kansas City Musical Club, largest musical organization of its kind in Missouri, has established an artists' bureau for professional members. Thus singers, pianists, violinists, harpists and ensemble groups will be furnished an opportunity to obtain engagements and to earn remuneration for their services. Mrs. August F. Duysing is general chairman. The Musical Club which was the first organization in the Missouri Federation of Music Clubs to award a scholarship, presented Harold Dolgenow, pianist and graduate at Kansas University in June, this season's award of $350.

The Kansas City Conservatory of Music has moved into handsome new quarters, the Charles Armour residence on Armour Boulevard. Dr. John Thompson heads the music school and Lillian Seller is acting manager. The advance enrollment indicates an almost 100 per cent return of last year's regular course students. Forrest Schulz, who has for many years been in charge of the violin department continues as conductor of the School Orchestra. One of the first of the fall concerts at the William Rockhill Nelson Gallery will be an all concerto program, presented by the Conservatory musicians under the direction of Forrest Schulz with advance students as soloists. Edmund Haines, young composer-pianist and instructor at the School, is to be honored by the presentation of his prize-winning orchestral work, Landscape.

Margaret Sherman, instructor in the Adelaide Gescheidt Vocal Studio of New York, has completed her seventh summer vocal classes in Kansas City and considers this season the most profitable in three years.

Arnold Volpe, conductor of the Miami Symphony, a visitor during August, was entertained by the Halevy Society. P. C. B.

Lt.-Col. George A. Drew Weds Fiorenza Johnson

Fiorenza d'Arneiro Johnson, daughter of Edward Johnson, general manager of the Metropolitan Opera, was married to Lieut. Col. George A. Drew, barrister, author and soldier, on September 12 in St. George's Anglican Church, Guelph, Ont. Lieut. Col. and Mrs. Drew will live in Toronto.

Rapee, Spalding and Bauer Open General Motors Series

The first of this season's General Motors Concerts, and the series' initial event in its new setting, Carnegie Hall, New York, took place on September 13. Milton Cross, announcer for these programs, heralded their return to the NBC blue network for the fourth season on the air. Erno Rapee, continuing as permanent conductor of the General Motors Symphony Orchestra, presided over a list of numbers including the introduction to Act III of Wagner's Lohengrin, Debussy's Fêtes, an excerpt from the Tschaikowsky Symphonies Pathétique and Enesco's Roumanian Rhapsody No. 1 in A (op. 11, No. 1). Two eminent soloists were presented, Albert Spalding, violinist, and Harold Bauer, pianist, featured in movements from the Mendelssohn violin concerto and the Beethoven concerto for piano and orchestra No. 4 in G (op. 58). Mr. Spalding and Mr. Bauer also joined in performing the fourth movement of Franck's sonata for violin and piano in A.

The distinguished duo of protagonists and the masterly leadership of Mr. Rapee assured an auspicious beginning for the 1936-37 concert offerings of General Motors. The auditorium was filled with an attentive and ardently applausive audience.

M. L. S.

Stadium Series Finale

Hoogstraten, Smallens and Kerby Lead

Willem van Hoogstraten, for fifteen seasons conductor at the Lewisohn Stadium, made his first appearance there this season on August 5. Despite clouds that portended rain, an audience of 4,000 persons heard this concert.

On the first program, which included Beethoven's Eroica Symphony and Tschaikowsky's Romeo and Juliet Overture-Fantasy, the conductor's achievement was, indubitably, in his interpretation of the latter work. While contributing grateful clarity, a homogeneous tone and a variety of tone shading, Mr. von Hoogstraten's reading of the former was lyric rather than dramatic and his stride was more pedestrian than heroic in character. Grief expressed in the *marche funebre* was not a hero's anguish.

But in the poetic and romantic pages of Tschaikowsky's Overture-Fantasy, drama, poetry and romance were welded into an exciting tone-picture of passionate intensity. Throughout the program the conductor demonstrated his ability to project the tone of the orchestra with pristine transparency, despite the well known acoustical interference. Enthusiastic applause followed and in response, Gliere's Russian Sailors' Dance was given.

Other compositions included on this program were the prelude to Lohengrin and the introduction to Act III of Die Meistersinger. The entrancing Emperor Waltz by Johann Strauss completed the list.

M. S. W.

CARMEN SUNG

By and large the success of the Stadium opera season was Bizet's Carmen which drew more than 11,000 persons on Friday evening to hear Bruna Castagna of the Metropolitan Opera Company in the title role; Armand Tokatyan, former Metropolitan tenor, as Don Jose; Irene Williams as Micaela; Carlo Morelli, also of the Metropolitan, as Escamillo; and Alexander Smallens, the conductor of the performance.

Mme. Castagna whose impersonation of the gypsy cigarette girl received many encomiums during the winter season, was able, for the most part to project a voice of ample range, volume and rich quality to the furthermost seat of the vast amphitheatre. Her treatment of the role was a satisfying one histrionically, and in her delivery of the final scene she was vocally dramatic and convincing.

Mr. Tokatyan, in excellent voice, won an ovation in the second act for his mellifluous tones, his excellent taste and his poetic singing of the Flower Song. Though Mr. Morelli's vocal stature hardly matched his imposing figure in the Toreador Song, the quality of his voice produced good results throughout his performance. The ensemble singing in the lovely quintet, the sextette, and in the choruses was excellently given. The orchestra, under Alexander Smallens, came in for a generous share of applause in the prelude to the third act.

Other roles excellently filled were Frasquita, sung by Thelma Votipka; Mercedes, Georgia Standing; Remendado, Zuniga, Louis D'Angelo; and Morales, Alexis Tcherkassky. The ballet was from the Yakovleff Studio with Thalia Mara and Arthur Mahoney as guest artists.

Edwina Eustis sang the role of Carmen in the second performance of this opera which was given on Saturday evening when Mme. Castagna was prevented from singing on account of a previously made radio engagement. Miss Eustis, called upon to give a performance without a rehearsal, gave a good account of her vocal and histrionic gifts that promised excellent results when she is given the opportunity carefully to prepare the role. A second performance brought out a large audience that demonstrated by its enthusiasm the fact that the music of Carmen is still as popular in 1936 as ever in the sixty years since it was first presented at the Opéra Comique in Paris. M. S. W.

ZIMBALIST HEARD BY THRONG

Another large audience, estimated at 13,000, greeted Efrem Zimbalist as soloist at the Stadium concert on August 17, under Mr. van Hoogstraten's baton. The eminent violinist played two major works, the Sibelius and Tschaikowsky concertos, with pronounced stylistic powers, ardor and imagination of treatment, tonal purity and beauty. There was especial applause after the Sibelius score, which impressed by the power and musicianship of its reading. At the end of the Tschaikowsky, which was played with glowing tone, Mr. Zimbalist was compelled to add two encores, his Polish Dance and Cui's Orientale. The orchestral portion of the concert included Sibelius' Finlandia and Glinka's overture to Russlan and Ludmilla, both extremely appropriate to introduce the respective violin numbers.

KERBY'S THIRD PROGRAM

On August 12, Paul Kerby, British conductor, returned to the podium for his third appearance this season at the Stadium concerts. In the first half of his program he presented Spanish Dances of Moszkowski, Schubert's Unfinished Symphony and the Elgar overture Cockaigne (In London Town). Works of Johann Strauss occupied the second part, including the overture to Die Fledermaus, Artist's Life, Perpetuum Mobile, Pizzicato Polka and Tales from the Vienna Woods. The varied treatments of melody afforded by this list found much favor with the audience, and Mr. Kerby conducted with appropriate emphasis on the lilting beauties of the scores. He received much applause, and the Pizzicato Polka had to be repeated.

BAUER AND SPALDING PLAY

Postponed from the previous evening because of rain, the joint appearance of Harold Bauer and Albert Spalding as Stadium soloists took place on August 14, with Mr. van Hoogstraten again conducting. A Beethoven-Brahms program of unusual loftiness in an outdoor series provided an additional magnet for the throng of 16,000. The orchestra played the Coriolanus overture and Bauer gave his brilliant and long-familiar reading of the Emperor concerto, to great applause from the huge assemblage. After the intermission, Spalding played the Brahms violin concerto with noble breadth and purity of style. The finale of the concert was the Beethoven Kreutzer sonata, in which the artists collaborated with mellow musicianship and renowned technical prowess. The concert was one of the most impressive of the series and resulted in many ovations for the performers. R. M. K.

Lucile Lawrence in Broadcast

Lucile Lawrence, harpist, gave a recital over WJZ on the Radio City Music Hall Hour on August 30.

Europe Hails . . .

MARGA WALDRON

TOUR OF 1936

A DANCER OF KALEIDOSCOPIC VARIETY AND VERVE

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Cleveland Outdoor Events Appeal

Exposition Concerts Include Appearances of Iturbi and Wallenstein — Wagner Plans Public Hall Series

CLEVELAND.—The Great Lakes Symphony Orchestra on the Exposition grounds closed its season in the first week of September. There were two guest appearances during the last part of the series: Alfred Wallenstein of cello renown, conducted our orchestra; the Pittsburgh Symphony Orchestra opened its fall series of broadcasts for the Pittsburgh Plate Glass Company from the Sherwin Williams Plaza at the Exposition under the baton of Antonio Modarelli.

ITURBI RESIGNS

Conducting the first in his scheduled series of six appearances with the Great Lakes Symphony Orchestra, Jose Iturbi objected to what he termed the informality of the audience's comings and goings during such serious music as the Sibelius Second Symphony; he also objected to hearing the occasional rattle of street cars, the whistle of steamboats from Lake Erie, the buzzing of airplanes above the shell, and roar of trains just below the improvised concert stage. Throwing up his arms in despair, he begged to be released from his contract. This was promptly granted by the management, and deprived us of the pleasure of hearing more of this fine artist's warmly expressive readings. We were fortunate enough to hear Strauss' Don Juan in his colorful interpretation, besides works of several Spanish composers which concluded the program.

CHARLES WAGNER'S SERIES

Charles Wagner announces far-reaching plans in a series of concerts to take place at the huge Public Hall, seating capacity 8 10,000. The fact that 8,000 concert-goers attended the Philadelphia Orchestra concert with Stokowski in the spring inspired the astute manager to inaugurate a popular-priced series of six concerts, prices ranging from $1.00 to $3.50 in subscription. The local manager for the undertaking is Elmer Wiener, who has made several successful essays at concert managing. Those to appear are Mischa Elman, John Charles Thomas, Sigrid Onegin; Moriz Rosenthal jointly with Erica Morini; Martinelli with Mila Kocova, prima donna of the Prague Opera House. A joint recital will also be presented by Doris Kenyon and Princess Leila Bederkhan, Oriental danseuse.

FEDERAL MUSIC PROJECT

The newly appointed head of Cleveland's Federal Music Project, Marcel Salzinger, is busily preparing his future plans in addition to an already existing elaborate program. As was to be expected from an artist of his calibre, who had spent the greater part of his professional career on the operatic stage, Mr. Salzinger's intentions are to produce grand opera on a large scale. For this purpose he is launching an operatic school to promote his purpose. The first opera to be presented is Il Trovatore, for which the cast is now being assembled. He expects to follow it with Carmen and two Mozart operas, if his plans materialize.

In the meantime the Civic Orchestra has presented national programs in the Park Shells. These concerts enjoyed the cooperation of singing societies of the various nationalities, such as: Hungarian, Roumanian, German, Czechoslovakian, English, Swedish and Polish. Audiences of three to six thousands were attracted by these interesting events, which, to a great extent were made possible through the energetic and ambitious cooperation of Charles de Harrack, pianist. The military band, under the direction of Henry Pfitzenmayer, contributed its services in artistic manner. The Civic Orchestra was under the baton of Rudolf Schueller and Alfred Metzdorf, alternately. R. H. W.

Washington Series Well Attended

Outdoor Concerts Conducted by Sevitzky and Beckett—Philip Frank Is Soloist

WASHINGTON, D. C.—The Watergate Concerts on the historic Potomac have continued to attract thousands at each performance. Due to the illness of Dr. Henry Hadley, Fabien Sevitzky, guest conductor, remained over for four extra performances. During this time Mr. Sevitzky completely won the audiences with his dynamic personality and masterful musicianship. Outstanding on his programs were the Symphonies, No. 1 (Brahms), No. 8 (Beethoven) and No. 5 (Tschaikowsky). All of the richness and fullness of Brahms was brought out in the magnificent first symphony. A large ovation was given the conductor after his delightful performance of the Beethoven work. The Tschaikowsky was conducted with fire and temperament.

In another program, Mr. Sevitzky revealed his individuality by his charming and unusual interpretation of the Brahm's Hungarian Dances Nos. 5 and 6.

On August 16, Philip Frank, young violinist of the Curtis Institute, scored as soloist with the Watergate Symphony Orchestra. Mr. Frank's interpretation of the Tschaikowsky concerto revealed an unusual combination of youthful spontaneity and mature understanding. His tone was rich and warm, and the agility of his finger technic was amazing. The orchestra, under the baton of Mr. Sevitzky, gave full coöperation and support.

The concert of August 26 marked the introduction to this city of Wheeler Beckett, whose work as director of the Richmond Symphony Orchestra is familiar to Musical Courier readers. Mr. Beckett made an auspicious debut here, winning ovational applause by conducting in masterly fashion an interesting program. One of the most successful numbers was his own composition, Cinderella Fantasie, a fanciful and exquisite piece, deftly written, and distinguished equally for apt instrumentation and melodic fecundity. Another novelty was Reznicek's lively overture to his opera Donna Diana. Karl Goldmark's "Ländliche Hochzeit" symphony was skillfully presented, with a few judicious cuts in the score. Chabrier's España had a colorful exposition, and Handel's Water Music completed the list. However, the audience would not allow the concert to stop here, but recalled Mr. Beckett so insistently that he played two encores, an intermezzo from Wolf-Ferrari's Jewels of the Madonna and a dance from Smetana's The Bartered Bride. G. S.

(Photo by Underwood & Underwood)
WHEELER BECKETT

Wheeler Beckett Composing

Wheeler Beckett, following a summer spent at his island studio on Lake Winnepesaukee in New Hampshire, where he worked on the composition of a new symphony, went to Washington, D. C., to conduct in the summer symphony series there on August 26. For the past four winters Mr. Beckett has been conductor of the Richmond (Va.) Symphony Orchestra, which he helped to organize. First assembled in 1932, the orchestra proved in its first year to be better than fifty per cent self-supporting. The organization has consistently enlarged its activities in subsequent seasons.

A native of California, Mr. Beckett studied under Daniel Gregory Mason in New York, Camille Decreus and Felix Weingartner in Europe. For ten years he conducted in California and, before undertaking the Richmond assignment, had appeared twice as guest conductor with the Berlin Philharmonic Orchestra, also with the Vienna Symphony Orchestra, the Vienna Philharmonic, Straram Orchestra in Paris and the Basel Symphony Orchestra. Whether Mr. Beckett returns to Richmond for his fifth year is as yet undetermined.

ERNEST ANSERMET

French-Swiss Conductor (Geneva)

Guest-Conductor **PARIS (Orchestre Symphonique de Paris, etc.), BERLIN (Philharmonic Orchestra), LONDON (B.B.C. Royal Philharmonic Society), AMSTERDAM (Concertgebouw), ROME (Augusteo), STOCKHOLM, BRUSSELS, etc., etc.**

Conducted the opening of the

HOLLYWOOD BOWL CONCERTS, HOLLYWOOD, CALIF.

RAVINIA PARK CONCERTS, CHICAGO, ILL.

HILLSBOROUGH CONCERTS, SAN FRANCISCO, CALIF.

"RAVINIA'S OPENING NIGHT AUDIENCE APPLAUDS WAGNER AND BEETHOVEN"

"Ernest Ansermet's share in the success of last night's concert was ample. It was honestly earned, for this master of the baton is a most interesting personality. It was his Chicago debut, since his former appearances here were concerned not with symphony, but with ballet, and the impression he made upon last night's audience was one of authority, experience, thoughtful musicianship and a sure sense for the dramatic elements of the orchestral address.

"Unlike some of the stars of the baton Ansermet does not conduct to the audience. He addresses the players and lets them speak for him, which is just what the experienced concert-goer wants." (*Glenn Dillard Gunn, Chicago Herald and Examiner, July 4, 1936.*)

"Mr. Ansermet's conducting won the enthusiastic admiration of public and orchestra alike. His style is as clear as a brook and as objective as a boulder. He is insistent without being exaggerated, and his very simplicity works for eloquence. Mr. Ansermet's love of detail is endlessly discerning, yet it neither obscures his lengthy line nor impedes a fluency of movement which he is careful to show proceeds directly from the music itself. For his phrases are alive with minor accentuations and in their clarity they seem almost measurable. Despite their strenuous counter-balance which give them such weight and impetus, they remain supple, and above all they speak for themselves.

"Mr. Ansermet's career has been distinguished but no debut has he made, surely, could have aroused greater respect and interest than that he made here. (*Eugene Stinson, Chicago Daily News, July 6, 1936.*)

"HOLLYWOOD BOWL CONCERTS IN TRIUMPHANT OPENING"

"Hollywood Bowl's famous summer concert season opened last evening with a concert notable for its tranquility. Thousands greeted the new leader and the ninety players of the Los Angeles Philharmonic Orchestra with hearty applause for a welcoming fanfare from the horn section.

"Ansermet, a tall man who walks on the stage with the grace of one familiar with ballet training, began with a deliberate and thoughtful performance of Weber's ever-popular overture to 'Oberon.' The tone which he elicited from the orchestra was one of unusual resonance and beauty. He displayed a high regard for nuance.

"The sensuous beauty of Moussorgsky's oriental prelude to 'Khovantchina' brought another facet in the jewel-like artistry of this conductor to view. There was rare poetic beauty in Debussy's 'Clouds' and the rhythmical finesse of the same composer's Spanish 'Fetes' made delicate arabesques for delight. The first concert closed with Liszt's 'Les Preludes' of historical dignity. With little advance preparation, Ansermet had won a new host of admirers in the Southwest." (*Isabel Morse Jones, Los Angeles Times, July 8, 1936.*)

"Ernest Ansermet, turned out to be one of those musical discoveries who will take his place along with the best that have made Bowl fame.

"The Liszt 'Les Preludes' closed the finely drawn program with a master stroke that lifted the thousands to an enthusiasm that was unusual, paying a tribute to both orchestra and conductor that is a rare occurrence for a last offering, even at the Bowl." (*Carl Bronson, Los Angeles Herald and Express, July 8, 1936.*)

Chicago Concludes Notable Series of Outdoor Events

Free Concerts in Grant Park Presented Leading Symphonic Organizations of City and Soloists in Programs Before Huge Audiences

CHICAGO.—The remarkable series of free concerts sponsored by the Chicago Park District and the Chicago Federation of Musicians, came to a close on September 7. Sixty-nine concerts were given by leading symphony orchestras and bands, and were attended by nearly 3,000,000 Chicagoans and visitors. The names of the organizations that entertained vast throngs nightly from the Grant Park Band Shell were duly recorded in the previous issue of the Musical Courier and little more need be said except to mention the names of some of the soloists. John Charles Thomas, Mischa Elman, Dave Rubinoff, Rudy Vallee and André Kostelanetz drew the largest crowds when they appeared as guest artists with the various orchestras. Over 100,000 devotees of music were present at each of those concerts. Other soloists who delighted the multitudes were Ada Belle Files, Rosalinda Morini, Richard Czerwonky, violin-virtuoso; Maria Matyas, Edward Collins, Allan Grant, pianist-composer; Mildred Gerber, Margot Rabeil, Berenice Taylor, John Weicher, and Roger Hille.

During the Grant Park programs, several guest conductors directed the Chicago Symphony Orchestra, which had the honor of opening the series on July 1 and gave five successive concerts on the nights of August 19 to 23, inclusive. The Chicago Civic Orchestra was led in turn by Dr. Frank Laird Waller, Isaac Van Grove, Dr. Glenn Dillard Gunn, Leo Kopp, Dino Bigalli and Joseph Raffaelli. The Woman's Symphony Orchestra was led by Gladys Welge in the absence of its regular conductor, Ebba Sundstrom, who spent her summer vacation abroad during the month of August. Conductor Czerwonky of the Chicago Philharmonic Orchestra did much to encourage and promote music by Chicagoans, as local composers were represented on every Philharmonic program. Many novelties were offered Grant Parkers during the season. Lack of space alone forbids mention of these at this time.

President Robert J. Dunham of the Park District and James C. Petrillo, Commissioner of the Chicago Parks and President of the Federation of Musicians in Chicago, as well as Mayor Kelly, have done a great deal to further the taste for good music in the masses and for so doing they are here thanked in the name of the music fraternity.

CHICAGO SYMPHONY SEASON

Twenty-two soloists will appear during the twenty-eight weeks' season of the Chicago Symphony Orchestra, opening October 15. Frederick Stock, now entering his thirty-second year as conductor of the orchestra, announces a brilliant list of artists to play with the ensemble. The schedule reveals that four of the artists are making their Chicago debuts this season. They are Jan Smeterlin, pianist; Stephen Hero, violinist, who will play under the direction of his father-in-law, Jose Iturbi, the latter also making his first appearance here as a conductor; Gaspar Cassado, cellist, and Rosalyn Tureck, young Chicago pianist, who won the Schubert Memorial prize and an appearance with the Philadelphia Orchestra last season.

The Thursday-Friday series brings Guiomar Novaes, Ernest Schelling, Jan Smeterlin, Dalies Frantz, Serge Prokofieff (also conductor), Alexander Brailowsky, Josef Hofmann, Vladimir Horowitz, Rudolph Ganz and Myra Hess, pianists; Fritz Kreisler, Mischa Mischakoff, John Weicher and Albert Spalding, violinists; Gaspar Cassado, cellist; Claire Dux, soprano; Joseph Vito, harpist, and Jose Iturbi and Serge Prokofieff, guest conductors.

Tuesday patrons will hear Guiomar Novaes, Tomford Harris, Rosalyn Tureck, Josef Hofmann and Vladimir Horowitz, pianists; Stephen Hero, Mischakoff and Spalding, violinists; Mme. Dux, soprano; Gregor Piatigorsky, cellist, and Iturbi as guest conductor.

The first soloist of the season will be Fritz Kreisler, who plays at the Thursday-Friday pair, October 29 and 30.

In addition to the subscription concerts there will be a series of six young people's programs played on the third Wednesday afternoon of each month starting in November and fourteen pop concerts, played on alternate Saturday nights throughout the season.

CARA VERSON RECOGNIZED BY ITALIAN GOVERNMENT

Cara Verson, pianist, whose programs are entirely devoted to modern music, recently received a letter from the Italian Government, Bureau of Press and Artistic Propaganda, in which "the Bureau as well as his Excellency Benito Mussolini" thank her for having introduced so much modern Italian music to the United States. Miss Verson gave the first performance in America of the Castelnuovo-Tedesco sonata at her recital in Studebaker Theater, on May 10 of this year. She also programmed three other Italian compositions.

Miss Verson spent her summer vacation at Sawbill Lodge, near Tofte, Minn. Early in the season she will play in the Middle West. She gives her New York recital in February in Town Hall.

MAURICE ROSENFELD BROADCASTS OVER ABC

Maurice Rosenfeld, musical authority, whose reminiscences of the great personalities of the musical world are broadcast each Wednesday over ABC network, turned autobiographical on August 5 and talked about his own long and distinguished career in music. Mr. Rosenfeld has been a resident of Chicago for fifty years, served the Chicago Daily News as music editor for a long time and was also music critic on the Chicago Examiner eight years.

JOSE ECHANIZ WITH PHILADELPHIA ORCHESTRA

Jose Echaniz made his fifth appearance with the Philadelphia Orchestra this year, when he played under the direction of Iturbi on July 30 at Robin Hood Dell. On March 6, 7 and 10, Echaniz played with the same organization in Philadelphia and on March 17 in Carnegie Hall, New York.

GABRIEL GROVLEZ HERE

Gabriel Grovlez, conductor of the Paris Grand Opera, remembered here as leader of French works with the Chicago Grand Opera Company, made a short visit to this city with his young wife to renew old acquaintances and to meet new friends. While in Chicago the Grovlezes were entertained by Hanna Butler, voice teacher.

RUSSELL A. ELMQUIST,
recently appointed business manager of the Chicago Musical College, of which Rudolph Ganz is president. Mr. Elmquist is a graduate of the University of Chicago, a former national trade association executive, and an authority on public relations. During the past ten years he has been associated in executive and business research capacities with industrial and trade organizations in the Chicago area. (Art-Photo Associates.)

ILLINOIS SYMPHONY AT WILMETTE

The Illinois Symphony Orchestra played a series of concerts on the Esplanade in Wilmette during August. Albert Goldberg and Izler Solomon served as guest conductors.

HENIOT LEVY HONORED BY CLUB

Honoring the birthday of Mr. Levy, members of the Heniot Levy Club entertained the noted pianist and instructor and Mrs. Levy at a dinner in the Auditorium Hotel, July 25. As a token of appreciation, a gift was presented to Mr. Levy. After the dinner he played a group of his compositions and works of Chopin.

ALPHA DELTA MU OFFERS SCHOLARSHIP

The Alpha Delta Mu Sorority is offering a $100 scholarship to a pianist for study with any Chicago piano teacher. The contestant must be female, Jewish, unmarried, under twenty-three years of age, and a high school graduate. She must not be the holder of any full or partial scholarship for 1936-37. The contestant must present a movement from a standard sonata and one classic selection of her own choice. The contest is to be held in September. For application and further information address Louise Kliebanow, contest chairman, 7914 Evans Avenue, or Rhoda Gomberg, president, 3951 Congress Street, Chicago.

CLAUDE LAPHAM IN A JAPANESE PROGRAM

Claude Lapham, pianist-composer, gave a Japanese musicale at the Japanese Tea Gardens on Wooded Island in Jackson Park, under the auspices of the Chicago Park District on August 29. Mr. Lapham's program consisted of a lecture on Japanese music and performances of arias from his opera Sakura, and others of his works interpreted by Charlotte Chambers, violinist; Nita Cara, soprano, and Paul Pence, baritone. Mr. Lapham played his Insect Suite and Japanese Sonata.

LEO PODOLSKY AT EPHRAIM

Leo Podolsky, his wife and son, enjoyed a summer vacation in Ephraim, Wis. Before leaving Chicago, he presented two midsummer programs with his pupils and appeared in joint-recital with Else Harthan Arendt at Sherwood Music Hall.

ADA BELLE FILES IN DEMAND

Ada Belle Files, contralto, has given several recitals outside of Chicago this summer and was guest artist with the Chicago Civic Opera Orchestra (Leo Kopp, conducting) at Grant Park on August 17. Miss Files sang Paisiello's Chi Vuol la Zingarella and Dvorak's Songs My Mother Taught Me, after which she was recalled many times and would have given an encore had broadcasting exigencies permitted. Miss Files sang with authority, beauty of tone, fine and clear phrasing and impeccable diction.

ORGAN MUSIC AT UNIVERSITY OF CHICAGO

Programs of organ music were given in the chapel of the University of Chicago each evening during the month of August.

SAMPLE PUPIL AT DEPAUL

Linna Timmerman Hunt, soprano, artist-pupil of John Dwight Sample, assisted by Martha McCormack, accompanist gave a recital in the Little Theatre of DePaul School of Music early in August. The recital preceded the conferring upon Mrs. Hunt of the Master of Music degree by DePaul University School of Music.

MAE DOELLING SCHMIDT AT ART INSTITUTE

Mae Doelling Schmidt, pianist, was heard in recital under the auspices of the Art Institute of Chicago and the American Conservatory of Music in Fullerton Hall on September 2. Three of her colleagues at the American Conservatory were represented on the program when she presented Spencer's Etude in B flat minor; Collins' Tango and Levy's Scherzino. Mme. Schmidt also played her own Romance, the Keltic Sonata by MacDowell, Cadman's Evening in the Ozarks, a group by Schubert-Godowsky, and Grainger's Paraphrase on Tschaikowsky's Flower Waltz.

THE CANNAMS IN CHICAGO

Emma Cannam, soprano of Omaha, and her talented daughter Luella Ruth, who is connected with Radio Station WOW, spent the summer in Chicago, the former appearing in song recital in and around this city. Her daughter sold one of her many plays to a radio chain.

AMERICAN CONCERT ORCHESTRA

The American Concert Orchestra gave a series of concerts at the Jewish Peoples Institute, under the direction of various guest conductors in August.

PAUL LONGONE RETURNS

Paul Longone, general director of the Chicago City Opera Company, and his wife, Eleanor LaMance, contralto with the same organization, returned recently from Europe where they spent a holiday.

RADIE BRITAIN AT MACDOWELL COLONY

Radie Britain, whose compositions have been programmed by leading orchestras, spent several weeks at the MacDowell Colony, Peterborough, N. H., completing another symphonic work. RENÉ DEVRIES.

Arthur Alexander to Resume Teaching October 10

Arthur Alexander announces he will reopen his New York studios on October 10. This summer the singer-teacher motored through Canada and the latter part of his vacation he divided between Narragansett and Long Island.

Mr. Alexander, following his association with the Eastman School at Rochester, went to the Pacific Coast where he remained ten years. This will be his second season in New York.

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Portland Overflows Al Fresco Concerts

Lange Leads Final Pair of Events Before Capacity Throngs, with Virginia Le Rae as Soloist—Winter Schedule of Orchestra Announced

PORTLAND, ORE.—About 13,000 people, said to be by far the largest crowd ever assembled for a paid musical event in the Pacific Northwest, gathered in the Multnomah Civic Stadium on August 4 to hear Hans Lange conduct the second of two open-air programs.

Mr. Lange's concerts on July 28 and August 4 completed the series of six. Nikolai Sokoloff and Basil Cameron officiated at the earlier events. Sharing honors with Mr. Lange on July 28 was the petite Virginia Le Rae, coloratura soprano. Miss Le Rae's singing of the first act finale from La Traviata was so well received that it won her not only a dozen recalls but a return engagement on August 4. Her second performance, climaxed by the ubiquitious Caro Nome from Rigoletto, was no less successful.

The established policy of the sponsors was to avoid heavy orchestral fare whilst the summer concerts were being established in the esteem of the rank and file. Hence the spectacle of Mr. Lange conducting programs which leaned heavily upon such works as Tschaikowsky's Marche Slave, the better-known Strauss waltzes, Sibelius' Valse Triste, the Largo from the New World Symphony, the Barcarolle from The Tales of Hoffmann and Dvorak's Humoresque.

Announcement was made at the concluding concert that another series, somewhat more elaborate in scope, would be given next season.

WINTER SERIES ANNOUNCED

The Portland Symphony Orchestra, its house set in order as to finances, has announced eight Tuesday night and six Sunday afternoon concerts for its twenty-sixth season. Willem van Hoogstraten will return for his eleventh season as leader. Soloists engaged to date are: Goeta Ljungberg, soprano; Poldi Mildner, pianist; Joseph Szigeti, violinist; and Gregor Piatigorsky, cellist.

The Ellison-White Bureau's 1936-37 series includes Nelson Eddy, baritone; Richard Crooks, tenor; Fritz Kreisler, violinist; the Jooss European Ballet; the Don Cossack Choir; the Vienna Choir Boys; and Roland Hayes, tenor.

William B. McCurdy, Portland theatre man, has just made announcement of a concert course to be presented in the Paramount Theatre, consisting of Kirsten Flagstad, soprano; the Monte Carlo Ballet; Sergei Rachmaninoff, pianist; Lawrence Tibbett, baritone; and Nino Martini, tenor.

D. L. P.

Zurich Has Strauss Series

Conducts Six of His Works—Furtwängler Directs Tristan—Italian Opera Season Closes Lyric Festival

ZURICH.—This city's reputation as a music centre is steadily on the increase. A factor greatly contributing, is the splendid season at the State Theatre, which not only offered a fine repertoire but also a number of new works. One of the latter, Die Schweigsame Frau by Richard Strauss, was so excellent that the composer wrote to Director Schmidt-Bloss, expressing delighted satisfaction with the performance, and adding that he could not think of a better interpretation.

In addition to Die Schweigsame Frau, Strauss Week (part of the Zurich Festival Weeks) gave us Rosenkavalier, Arabella, the ballet Josephs-Legende, and such orchestral works as Till Eulenspiegel and Couperin Suite. The ballet conducted by Strauss, was arranged by our ballet-master pair, Pino and Pia Mlakar.

FURTWÄNGLER'S WAGNER

Tristan und Isolde had two hearings under Furtwängler with Frida Leider as Isolde and Albert Seibert as Tristan. Sigrid Onegin (Brangäne) shared in the ovations.

LEHAR CONDUCTS

Franz Lehar came from Vienna to conduct his Giuditta. The tuneful work made a good impression. Jarmila Novotna, with her lovely voice, and Richard Tauber, always appealing, won all hearts and a great success.

ITALIAN STAGIONE

The Festival Weeks closed effectively with Italian opera under impresario Max Sauter-Falbriard. Norma, Favorita, Lucia and Barber of Seville comprised the repertoire. In the first Gina Cigna and Ebe Stignani scored; in the second, Stignani was remarkable; in the third, Toti dal Monte and Christy Solari were enthusiastically applauded; in the last-named, Leo Piccioli (Figaro), Lyana Grani (Rosina), Christy Solari (Almaviva), Vincenzo Beetoni (Basilio), Alessio Soley (Bartolo) and Ida Mannarini (Berta) made the evening a complete joy.

CONCERTS

The concert season ended with an utterly fascinating evening of poetic dances by Clotilde and Alexander Sakharoff, and an unforgettable matinee in the house of the well-known art-lover Reiff-Sertorius, Adolf Busch and Rudolf Serkin providing highly artistic program of violin-piano music.

BRUCKNER FETE

The Bruckner Festival which was held here recently was entirely successful, another glorious achievement in the musical history of this musical city. The festival was prefaced by words from Prof. Dr. Max Auer, president of the International Bruckner Society. Among the conductors who interpreted major works of Bruckner were Dr. Volkmar Andreae, Prof. Dr. Peter Raabe, Dr. Siegmund von Hausegger, Ludwig Berberich, Hans Lavater and Hermann Dubs. Organist Karl Matthei also participated. The festival consisted of a preliminary celebration in the Liebfrauenkirche, with the Mass in D minor, four gala concerts in the large Tonhallesaal, at which Bruckner's symphonies in their original version were given for the first time in Switzerland; and a concert in the Cathedral, with the Mass in E minor, the latter performed by the Munich Cathedral Choir and the wind instrument section of the Zurich Tonhalle Orchestra.

JOSEF KISCH.

White Top Festival Held in Virginia

Annual Meeting of Folk Musicians Attended by Large Audiences

RICHMOND, VA.—The White Top Folk Festival, held in the Virginia mountains on August 14 and 15, attracted many thousands of Virginians and tourists. Well planned by Annabel Morris Buchanan, festival director, and her assistants, the festival was held on the great mountain, bringing individual folk artists and bands from a half dozen states.

More than 200 contestants in a variety of events, vied in friendly rivalry; seventeen persons were entered in fiddle contests, eleven in banjo trials and there were numerous string bands.

Notable visitors were present: Richard Chase of Chapel Hill, N. C.; Captain William Jittlewell of Oxford, England; Mr. and Mrs. John Powell of Charlottesville; Hilton Rufty of Richmond; James Constantine of University of Virginia; Dr. R. W. Gordon of Washington; Dr. George C. Jackson of Nashville, and many others.

Alonzo Black of Lansing, N. C., was the winning banjoist; Horton Barker, the leading ballad singer; Meadowview Band, the prize ensemble, and T. L. Henderson, the winning dancer.

The Virginia Symphony Orchestra, comprising local W.P.A. musicians, continued its series of summer outdoor concerts. On August 23, from the front stage of the Carillon, Conductor Richard Horner Bales led his forty-five players, men and women, through an interesting program of Wagner, Haydn, Tschaikowsky, Strauss, Nicolai and Sibelius. The offerings were acclaimed by a large crowd informally grouped around the lofty tower of the Carillon. The program was excellently given.

Hilton Rufty, at the conclusion of the orchestral numbers, gave a varied group of compositions on the carillon. The resonant bell tones were widely heard and Mr. Rufty's playing appreciated.

Wheeler Beckett, conductor for four years of the Richmond Symphony Orchestra, returned from his New Hampshire camp to conduct a concert in Washington. J. G. H.

MIRIAM WINSLOW

and her

DANCERS

With the National Symphony Orchestra of Washington at Symphony Hall, Boston, Dr. Hans Kindler conducting

"Then Miss Winslow revealed an interpretation of a Chopin Prelude arranged by Willem Frank for full orchestra. It was a vigorous and exciting performance, cleverly thought out and expertly executed. The many present applauded it for a number of minutes and Miss Winslow appeared again and again to acknowledge the enthusiasm.

"The closing number again illustrated Miss Winslow's taste and intelligence. It was Handel's Largo with Miss Winslow and the group combining their talents. The simplicity of the gray and white, rather monkish costumes, the motions of the four girls together in contrast to the solo work of Miss Winslow, the appropriateness of the choreographic design, all heightened the effect of the familiar score."

—M. S. E. in the Boston Traveler, December 10, 1935.

CHICAGO

"Miriam Winslow's dancing with a group of exceedingly well-trained young women at the Studebaker yesterday afternoon had an agility and coherence that made it actual dancing, not just pleasing movement."—**Chicago Daily News, November 25, 1935.**

With the Toronto Symphony Orchestra Sir Ernest MacMillan conducting

"She reached her climax in the tragic picture of Chopin's Prelude in D Minor. Considered either as an impersonal display of cosmic fatalism or as a vivid disclosure of the inward passion of the great Chopin himself, it was a supremely moving study.

"But apart from these aids Miss Winslow won her audience on her own merits, repeating her second and third offerings by popular demand."—**Toronto Globe, January 20, 1936.**

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Stokowski Demonstrates New Auditory Devices in Hollywood Bowl Concert

Final Period of Outdoor Symphonic Series Marked by Appearances of Outstanding Soloists and Opera Performances

Los Angeles.—The concluding month of the Hollywood Bowl season brought several spectacular productions and a notable event in the appearance of Leopold Stokowski as conductor for the Philharmonic Orchestra in a special concert for the benefit of the orchestra continuance fund. The concert on August 17, made musical history as it marked the first test of a mammoth sound enlargement system, used for the first time to reinforce the music of a personally present orchestra. Not only were tones extending from thirty-five vibrations per second to as high as 12,000 transmitted with equal relative volume, but in addition there was an "auditory perspective" or stereophonic effect by which a listener in the very last row could identify the location of each instrument or choir.

An immense blue-draped superstructure towered high above the Bowl shell, with fluted columns set off in changing lights. It was effective in making the last seat in the Bowl a listening place comparable to the first row on normal occasions, but if the installation is to be made permanent, it will require exhaustive research into the requisite tonal modulations for the ampitheatre.

Over 20,000 persons attended, overflowing the hundreds of extra chairs and onto the adjacent hillsides. It was Stokowski's first appearance as conductor in the Bowl, and his masterful leadership held the auditors spellbound. Three of his own Bach arrangements were finely proportioned instrumentally. Debussy's Afternoon of a Faun was done with marvelous tonal balance, with the lovely flute solo of Anthony Linden standing out from the ensemble. In conclusion, Brünnhilde's Immolation from Götterdämmerung rose to a magnificent peroration.

American Conductors and Soloists

Irvin Talbot showed masterly control of the orchestra in the opening Sakuntala Overture, and the graceful dancing of Veloz and Yolanda scored an immediate hit. Frank Forest gave a fine interpretation of E Lucevan le Stelle, showing a resonant tenor of appealing quality, delivered with sound musicianship.

Victor Young appeared advantageously as both composer and conductor, and the first performance of his Arizona Sketches showed the work to be immediately enjoyable, yet progressively modern in its scoring with innate feeling for instrumentation. A particularly ingenious score was that of Gregory Stone, a Perpetual Motion in a difficult 7/4 rhythm. It was a brilliant piece of work, though the inclusion of six pianos added more visual than audial effect.

Gladys Swarthout's charming voice was made louder by the amplifiers in three excerpts from Carmen. The baritone of Frank Chapman was pleasing in a simple but effective song of Samuel Arnold. The lighting effects by Otto Olesen greatly enhanced the program.

Pons Draws Throng

The largest crowd of Bowl history came to hear Lily Pons as soloist on August 7, with over 26,000 people packing the aisles and hillsides, while several thousand were turned away. The diminutive soprano sang with clear voice. Arias from Mireille and Lakme, the latter with the opening cadenza omitted, and songs of Faure and Benedict made up her program. André Kostelanetz proved an able conductor, contributing a brilliant and vivacious reading of Gershwin's American in Paris, and items of Borodin, Handel and Tschaikowsky.

Cadman Is Soloist

Charles Wakefield Cadman was piano soloist in his own Dark Dancers of the Mardi Gras on August 4, and the reception he won amply proved the growing interest in and appreciation of American compositions. He has revised and clarified the orchestration since its first performance in the Bowl, and added a cadenza which afforded him opportunity to display his steadily growing pianism. Sir Ernest MacMillan made his debut as both composer and conductor, making more impression in the former role with two charming string works on French-Canadian airs. His reading of the Sibelius second symphony was staid, and he was at better advantage in the shorter items.

Klemperer Leads Final Span

Otto Klemperer returned to conduct the last three weeks, beginning with a Beethoven concert on August 11, confined to the third and fifth symphonies, interpreted with signal magnificence. The Tschaikowsky Pathetique and the César Franck symphony comprised his program on August 18, and he received a prolonged ovation for his poignant outpouring of the former and his spiritual exaltation in the latter.

On August 26, Klemperer made a fine showing with the Brahms first symphony, and also appeared as a composer in the first performance of his own Merry Waltz. This held a typically Viennese swing, a jolly melody alternating between full orchestra and a small string group, and was immediately enjoyable. The audience demanded its repetition, an unusual occurrence in the Bowl.

Operas Are Feature

Three grand operas were given this season, with full staging and effects, the orchestra shell being moved out of sight. All were capably staged. The Bartered Bride, on August 6, was emphatically the best. Richard Lert conducted with authority and perfect control of cast and orchestra, despite manifest difficulties of distance, maintaining appropriately lilting tempos throughout. The Los Angeles Grand Opera Chorus distinguished themselves in a manner to reflect credit on their mentor, Aldo Franchetti.

Marek Windheim as the rustic Wenzel stole the show as usual with his highly amusing comedy characterization. Emery Darcy showed a fine baritone voice, supported by skillful action as the marriage broker, Kezal. Charlotte Boerner sang Maria nicely, and Douglas Beattie, Wynne Davis and Jean Chown were able in smaller roles. Hans Clemens sang the part of Hans splendidly and used the traditional operatic stage business in the role of Hans. The opera was sung in a very good English translation.

Pagliacci, on August 27, was pleasing under Pietro Cimini's competent direction, with Tandy MacKenzie's ringing tenor bringing down the house in Vesti la guibba. Emery Darcy won plaudits for his prologue, and made an individual characterization of Tonio. Charlotte Boerner sang a vocally pleasing Nedda, and Beppe was capably presented by Stanley Morner. Frank Chapman sang Silvio splendidly. The set was a credit to Natale Carossio, and a short ballet to music by L. Grossman was interpolated, with choreography by Serge Oukrainsky.

By contrast with the other two operas, Carmen, on August 22, was a rather painful affair. Only the fine voice and acting of Dimitri Onofrei saved the show, with some assistance from Emily Hardy, who sang a satisfactory Micaela. Onofrei's ringing tones were of appealing quality, and he carried his role of Don José with assurance and individuality.

Coe Glade acted Carmen well, though with sometimes excessive vigor, but her voice was uneven in quality and production, and she was off-key a large proportion of the time. Gaetano Merola's conducting dragged tempos and lost all trace of the proper sparkle and brilliance. He made the opera limp and insipid, while his indefinite cues were of little help to either principals or chorus. Perry Askam as Escamillo began his Toreador Song loudly but had to finish mezza-voce, while the audience received it in icy silence. Lucile Lorelle showed a pleasing mezzo in the card scene, well seconded by Bonnie Zobelein. The dances provided by Adolph Bolm were more Japanese than Spanish. Apart from Onofrei's work, the production was of high school caliber.

Bauer and Bolm Dancers Appear

Harold Bauer made a fine showing with an inspired and poetic performance of the Schumann concerto on August 22. Jascha

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RUSSELL HORTON,

tenor of Los Angeles, has appeared with the San Francisco and Los Angeles opera companies. He was one of the principals in Grace Moore's One Night of Love. Recently he sang with the El Paso (Tex.) Oratorio Society and with the Paso Robles Oratorio Society.

Heifetz won a prolonged ovation for a signally beautiful interpretation of the Brahms concerto on August 14. Klemperer conducted both concerts, with the Strauss Don Juan in one and Till Eulenspeigel in the other.

Adolph Bolm's dancers presented an entire evening on August 13, beginning with a Bach cycle of which the outstanding number was a tragically executed Lament arranged to prelude No. 8. His Gothic choreographic designs to music of the D-minor toccata and fugue were distinguished in style, and he imbued the dance creation with fine nobility. Unfortunately the dance had been rehearsed to a record of Stokowski's arrangement, and as the orchestra parts were not available, the phonograph record was played for accompaniment. The mere recollection calls forth a shudder. The latter portion of the program was a glamorous presentation of Rimsky-Korsakoff's Scheherazade, vividly costumed and admirably pantomimed. Henry Svedrofsky conducted, and outstanding dancers were Evelyn Wenger, Arnold Tamon, Nicolai Vasilieff and Iris de Luce.

All-Wagner Program the Climax

The Hollywood Bowl season concluded on August 28 to the uplifting strains of the Grail Scene from Parsifal, culminating an all-Wagner program under the baton of Otto Klemperer. Approbation greeted the announcement that over 260,000 persons had attended the Bowl this season, which ends with a balanced budget.

Klemperer's fine artistry is never more apparent than in his Wagner readings. He gave first the Tannhäuser Overture, and followed with the preludes to the first and third act of Lohengrin done with exquisite finesse, with the prelude to Die Meistersinger concluding the first portion of the program. A large ensemble from the University of California at Los Angeles Choir under Squire Coop, showed admirable ensemble in the Grail scene, with Emery Darcy, Douglas Beattie, John Ellis and Clemence Gifford as soloists.

Other Concerts

The WPA Symphony Orchestra played a good concert August 19 in Trinity Auditorium under Gastone Usigli, who made an admirable showing with the Schubert Unfinished and the Beethoven first symphonies. An interesting first performance was that of a Roumanian Rhapsody for English horn and symphony orchestra written by Arnold A. Kraushaar and Milan Roder, the former playing the solo part. It was a folk concept transcribed with artistry, with lovely solo passages in a colorful orchestral background, climaxing in a spirited Hora. Nelle Gothold won acclaim with two Wagnerian arias, showing a sweet-toned voice of appealing timbre.

Frances Dodge, a young soprano of considerable vocal promise, was heard in recital at the Emme Loeffler de Zaruba studios on August 26. An ambitious program included five Wagner arias and a group of Italian and English songs, the high light of the latter being Frank LaForge's Song of the Open. Lillian Chauncer and Dorothy Godbe supplied excellent accompanists.

Leon Sampaix, Belgian pianist, played a recital August 26 at the Beverly Hills Hotel, making his major impression with a Chopin group.

R. D. S.

Rambling Around

Mrs. Leiland Atherton Irish, executive vice-president and manager of the Los Angeles Philharmonic Orchestra, announces that there will be a sixteen weeks' season this year, starting next January, instead of twenty-four weeks as formerly. A drive was inaugurated September 1 to raise $150,000 to make up the deficit of a twenty-four weeks' season, and if this is successful, Los Angeles will have the same length season as before.

* * *

Wynn Rocamora, formerly personal manager of a number of musical artists, has joined the forces of the L. E. Behymer office.

* * *

Mr. and Mrs. Sylvain Noack entertained twenty-five musicians of Los Angeles on August 30 at a musicale in honor of Eugene Goossens, conductor of the Cincinnati Symphony Orchestra. His early compositions for violin and piano were played by Mr. Noack with Max Rabinowitsh at the piano.

Marguerite Lamar, soprano and teacher of Beverly Hills, will teach French and music appreciation, beginning September 15, at the Berkeley Hall School for Boys and Girls in Beverly Hills.

* * *

Gregory Stone, composer employed by Paramount studios, has finished a symphonic composition entitled International Suite, for full orchestra and coloratura soprano. First performance of this new work will be in Los Angeles this winter. His Perpetuum Mobile Symphoniacum was played at the Hollywood Bowl this summer. Mr. Stone is also the composer of many two-piano numbers. Nine of these duo-piano compositions have been published. The picture, Hollywood Boulevard, recently released, has original music written by Mr. Stone. Another composition is Grand Hora de Concert, scored for violin solo with accompaniment of strings and cymbalom.

* * *

Mills College, California, is opening a training school for teachers at the beginning of the autumn semester under the direction of Ruby Ann Lorence, assistant professor of music and education of the college. Sunday afternoon concerts will be held throughout this year for the training school pupils.

* * *

The Euterpe Opera Reading Club of Los Angeles has announced a production of Carmen on September 29 at the Biltmore Theatre as the first opera of the new season. Roland Paul, vocal and dramatic reader, has been reengaged to direct all the opera readings as in past years. The cast will be headed by Maria Merova (Carmen), Bonnie Zobelein (Micaela), Raymond Roulet (Don Jose), John Ellis (Escamillo), Carmen Samaniego (Spanish dancer) and twenty singers from the Lyric Club of Los Angeles. Mrs. M. Hennion Robinson is to furnish orchestral accompaniments at the piano.

* * *

Ralph Thomas, tenor and vocal teacher of Los Angeles, presented his eighty-second recital on August 3 at his studio. Those appearing were Deanna Durbin, thirteen-year-old singer under contract to Universal and Metro-Goldwyn-Mayer studios; DeWitt Mosher, Gertrude Shawn, Lydia Bell, Betty Richmond, Sally Clements, and two boy sopranos, Bobby La Mont and Sonny Arlington. Cleon Atwater, violinist, appeared as guest artist of the evening.

* * *

Charles Wakefield Cadman, composer-pianist, is summering at General Grant National Park, California, where he will remain until his concert season opens on October 3, for the third year under the management of Harry Culbertson of Chicago. This tour arranged for the Middle West is scheduled for October and November and includes fifty engagements.

* * *

American composers are asked to submit their orchestral compositions for the approval of Otto Klemperer, conductor of the

(*Continued on page* 18)

CHARLOTTE BOERNER

Lyric Dramatic Soprano
San Francisco Opera (1936-37)
N. Y. Philharmonic (March, 1937)
Cleveland Orchestra (December, 1936)
Formerly with Staatsoper (Berlin)

AS MARIA IN THE BARTERED BRIDE, Hollywood Bowl, August 6, 1936

Los Angeles Times:
Charlotte Boerner has the beautiful voice, the now-required slimness and the musical feeling necessary. She made a very appealing Bartered Bride.

Los Angeles Evening Herald-Express:
Charlotte Boerner was a charming daughter as Maria, the much bargained-for beauty.

Hollywood Citizen-News:
Charlotte Boerner, making an attractive Maria, is one of the rare sopranos who can be understood as well as heard.

AS NEDDA IN PAGLIACCI, Hollywood Bowl, August 27, 1936

Los Angeles Evening Herald-Express:
20,000 at Bowl charmed by Pagliacci. Charlotte Boerner was a sweetly effective Nedda and sang her bird song brilliantly.

Los Angeles Examiner:
Charlotte Boerner has a clear sweet voice of fine range and met every demand of the taxing bird song of the first act with assurance.

Los Angeles Times:
The frivolous Nedda has rarely looked as charming as she did in the second act and she could really dance a light and fascinating Columbine.

Los Angeles Evening News:
Charlotte Boerner, who starred earlier this season in "The Bartered Bride," made an attractive Nedda and an appealingly lovely Columbine. Her aria in the first act, the "Ballatella" was sung with an ease and grace that neglected no shading of tone. She proved to be as good an actor as she was a singer.

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RUTH TERRY KOECHIG,

mezzo-contralto of Los Angeles, will give a recital October 5 at the Olga Steeb recital hall in that city. Her program features Italian songs and a group of numbers by a resident composer, Elinor Remick Warren. Miss Koechig is being booked for a recital tour this winter in Texas, Arizona and California under the management of Robert L. Hollinshead.

Rambling Around

(*Continued from page 17*)

Los Angeles Philharmonic Orchestra, and it is promised that a number of the best submitted will be played this coming winter in the regular series of concerts at the Philharmonic Auditorium. Scores may be mailed or delivered to the Pacific Coast representative of the Musical Courier at the Hollywood Roosevelt Hotel, Hollywood, Cal., or they will be received by Mrs. Leiland Atherton Irish, executive vice-president and manager of the orchestra. Parts of the scores selected for performance must be furnished for ninety men, and scores not used will be returned.

* * *

Mary Teitsworth Boyd, soprano of Hollywood, has appeared before the Euterpe, Hollywood and San Gabriel Opera Reading Clubs, Ebell Club, Hollywood Woman's Club, Santa Barbara Woman's Club, Pomona Ebell Club and many other organizations in Los Angeles and vicinity. In 1934, 1935 and 1936 she toured the Pacific Coast States and Canada in recitals, and during the summer of 1934, sang with the Los Angeles Philharmonic Orchestra in the Hollywood Bowl (Sir Henry Wood, conductor). Many concerts and recitals have been arranged for her in California this season.

* * *

Dr. Mary Carr Moore, professor of theory and composition at Chapman College and the Olga Steeb Piano School, was guest conductor on August 6 for the San Diego Orchestra at the Ford Bowl on the exposition grounds, directing the intermezzo from her opera David Rizzio. Dr. Moore's concerto in F minor was played by Emil Danenberg this summer, with the WPA orchestra furnishing the accompaniment. Her new song, Wings of Flight, which won first prize in the contest sponsored by the Women's International Society of Aeronautics, is now published.

* * *

Melita Krieg, pianist, composer and coach, presented a concert by advanced students on August 28 at the Sutro-Seyler studios. She was assisted by Pauline Perry Millan, soprano. Participants were Shirley Nunnally, five-year-old piano pupil of her teacher Josephine Gerin; Floribel Flick, Barbara Lee, Ruthella Moody, Mary Fleming, Robert Wilmoth and Richard Cowdrey. Four compositions written by Melita Krieg were played during the evening.

* * *

George Harris Pitman, baritone of Hollywood, made his concert debut on September 6 at the Beverly Hills Hotel. He has had a number of radio appearances in past months, the last being with Frederick Stark, musical director, over KHJ, Los Angeles.

* * *

Coleman Chamber Concerts, Pasadena, Calif., announces a thirty-first season of six concerts starting next November with the Kolisch String Quartet. Following monthly will come Gregor Piatogorsky, cellist; Budapest String Quartet; Alberto Salvi and Ensemble; Abas String Quartet and a Bach Festival of chamber music planned by Alice Coleman Batchelder, founder of the Coleman Chamber music series. Mrs. John S. Staats is president and Leon Ettinger, manager, for this coming season.

* * *

Mary V. Holloway announces a series of concerts this season at the Los Angeles Biltmore Hotel. The first will be on November 10 with the Beethoven String Trio as the attraction. Margaretha Lohmann, pianist, will be the soloist in the Brahm's piano quartet (No. 1).

* * *

Los Angeles Chamber Music Society (Mrs. Cecil Frankel, president) announces concerts for next season at the Los Angeles Biltmore Hotel, under the management of Mary V. Holloway. These are the Kolisch Quartet, October 30; Budapest String Quartet, January 15; Roth Quartet, March 19.

* * *

Eloise Horton, coloratura soprano of Hollywood, sang the La Sonnambula song in Lawrence Tibbett's picture, Metropolitan and also was contracted for the Peter Ibbetson movie.

* * *

Sylvan Breyn, pianist, accompanist and conductor for twelve years in New York, is now located in Los Angeles where he plans to give a series of radio recitals, playing major works of piano literature, the same as he gave over the NBC network in New York this past winter. Mr. Breyn formerly was accompanist and pianist to Mischa Violin. Afterwards he toured for two years with Antoni Sala, the Spanish cellist. He was associate conductor to Erno Rapee in New York, having been a protege of Frederic Neil Innes, the bandmaster, when he lived in Denver, Colo.

* * *

Ho-te-ma-we (Gladys Casela), Cherokee Indian mezzo-soprano of Los Angeles, was born at San Antonio, Tex. In recent years, Ho-te-ma-we has been coaching Indian repertoire with Princess Tsianina who is known in the concert world for her solo appearances and with Charles Wakefield Cadman. Ho-te-ma-we recently gave costume recitals at the Mayfair Hotel, Knickerbocker Hotel and Park-Wilshire Hotel in Los Angeles. She appeared in a group which gave Cadman's Shanewis in concert form last November at the Beverly Hills Hotel, and prior to this sang three programs in Honolulu, T. H.

* * *

Josephine Marie Dowler, vocal teacher, has been located in Los Angeles for the past ten years. She came here from New York after study with Oscar Saenger, Herbert Witherspoon, Eleanor McLellan and before that in London with Arthur Phillips. Miss Dowler is a native of Canada and has presented concerts there.

* * *

Grace Bush, pianist, composer and accompanist of Los Angeles, is being booked for lecture recitals this coming season in all parts of the United States.

* * *

Werner Janssen, conductor-composer, has fulfilled a contract with Paramount Studios to write an original music score for The General Died at Dawn, starring Gary Cooper and Madeleine Carroll.

HO-TE-MA-WE,

Indian mezzo-soprano of Los Angeles, booked for a concert tour in Texas, Oklahoma and Arizona this season. She is under the management of Robert L. Hollinshead. Ho-te-ma-we is a protégée of Princess Tsianina, who formerly toured the country with Charles Wakefield Cadman. (Photo by Musart.)

Yascha Davidoff, basso, now living in Hollywood, was reared in China and Russia, and came to this country three years ago and located in San Francisco. Shortly afterwards he made a concert tour across the country and was engaged by NBC in New York to sing over the radio. In January, 1935, he was contracted by Artur Rodzinski, conductor of the Cleveland Orchestra to sing the role of Boris in Shostakovitch's Lady Macbeth in Cleveland and New York. Before coming to Hollywood, Mr. Davidoff completed a two week's engagement at Radio City Music Hall where he sang the role of Mephistopheles. He is making definite concert, radio and moving picture plans for next fall and winter. C. D. K.

Marion Talley in Film Debut

Hollywood Has Showing of Musical Picture in Which Coloratura Soprano Is Featured

HOLLYWOOD.—Follow Your Heart, co-starring Marion Talley and Michael Bartlett, is one of the best musical films to emanate from Hollywood, and Nat Levine of Republic Pictures is to be congratulated.

The story is delightfully spun and held together by the golden-voiced Talley and the romantic-toned Bartlett. Miss Talley's singing of an aria from Mignon is one of the high spots of this picture. The duet from Les Huguenots (sung by Talley and Bartlett); the song, Follow Your Heart, and the popular and beautiful number, Magnolias in the Moonlight, by Victor Schertzinger, weave a pattern both delicate and haunting.

Follow Your Heart, based on a story by Dana Burnett, is not as strong a vehicle as it might be, for the debut of Marion Talley and Michael Bartlett, although both artists act competently and their comedy scenes are lightly and deftly played. Clarence Muse, singing Who Minds About Me with the Hall Johnson colored singers as a background, slips up to a top spot. Eunice Healy, making her picture debut as the *premiere danseuse* in a beautiful number, makes a good impression. Directed by Cebellos, it has real charm. The able direction by Aubrey Scotto has made this film one of which he can feel proud and one that sets a new standard in musical pictures. The balance of the splendid cast includes Nigel Bruce, Luis Alberni, Henrietta Crosman, Vivienne Osborne and Walter Catlett. C. D. K.

Liebling Speaks Before Congress of American Poets

Leonard Liebling, editor-in-chief of the Musical Courier, was the speaker of the session held by the Congress of American Poets at the Barbizon-Plaza, New York, on September 13. This was the ninety-first session of the congress. Mr. Liebling's subject was The Part Composers of Music Have Played in Presenting American Poetry and Vice Versa. Edwin Markham is national chairman.

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Text by Nelle Richmond Eberhart

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Interest Shown in Havana Concerts

Dance Seance Also Warmly Received —Youthful Cuban Pianist Plays with Orchestra

HAVANA.—Lydia de Rivera, Cuban soprano, returning here after an absence, gave a recital at the Principal de la Comedia Theatre. She sang with impeccable style works by Bach, Mozart, Debussy, Ravel, De Falla, Halffter, Turina, and a group of Latin-American songs including three with music by Lecuona and text by José Martí. A distinguished and large audience acclaimed Mme. de Rivera who was generous with encores, including several Cuban numbers. Pablo Miquel played excellent accompaniments from memory.

DANCE PROGRAM

Wearing handsome costumes, Martha Andrews showed her colorful and skillful art in Spanish dancing at an Auditorium recital. She received much approval in Bolero, Lagarterana, Jota Aragonesa, Rapsodia Valenciana, Fado Portugués, Farruca, and was called upon for two encores. Rosita Chanivecky, violinist, contributed enjoyable solos. Mrs. Maury in the dance numbers and Luis Borbolla in the violin pieces, were the accompanists.

All-Tschaikowsky was the program given by the Havana Philharmonic Orquestra at its subscription concert (National Theatre) with Amadeo Roldan conducting. The list comprised the Symphony No. 6, piano concerto B flat minor (with technically brilliant Oswaldo Anido as the soloist) and the Overture 1812 which was done here for the first time by this orchestra.

YOUNG PIANIST IMPRESSES

Margot Ros, eleven-year-old Cuban pianist (pupil of Martha Halbwachs Massena at the Curtis Institute of Music of Philadelphia) was the soloist in a pair of concerts by the Symphony Orchestra of Havana (Marti Theatre and Casino Deportivo) under the baton of Gonzalo Roig. Her playing of Beethoven's third concerto, C minor, showed remarkable clarity, fine tone, and tasteful musicianship. Reiterated applause brought the girl to the stage for two encores. The orchestra gave a good accompaniment, and also refined readings of Mendelssohn's Italian Symphony, Weber's Oberon Overture, Bach's Aria for string instruments, and Tschaikowsky's Overture 1812. A numerous audience showed decided enthusiasm. H. DE B.

Birmingham Plans Active Season

Civic Symphony Orchestra to Present Soloists — Local Music Club Announces Artists' Series

BIRMINGHAM, ALA.—After the summer lethargy, this city is awakening to the anticipation of a full, active and brilliant musical season of concerts, opera and club musicales.

Dorsey Whittington, head of the Birmingham Conservatory of Music and conductor of the Civic Symphony Orchestra, who cruised for ten weeks on the Gulf of Mexico in his yacht, reports excellent prospects for a large enrollment of students in the conservatory.

The Civic Symphony Orchestra is beginning rehearsals for its winter concerts, several of which will be played in other cities. Carl Herring, Viennese pianist, will be soloist at the opening concert; Arnold Edmonds, baritone, has been engaged for the second; and Ottokar Cadek, violinist, for the third. Other soloists are to be announced.

Mr. Cadek, concertmaster of the Birmingham Civic Symphony Orchestra, and instructor of violin at the conservatory, conducted a summer class for six weeks, then took a vacation on the North Carolina coast.

Guy C. Allen, head of the faculty of the Birmingham College of Music, reports that the departments of the college have been busy all summer. He states that the outlook for a large enrollment during the approaching season is excellent.

The Federal Concert Orchestra (Fred Wiegand, conductor) has given a series of concerts this summer in the parks and recreational centers.

J. Clarendon McClure, president of the Alabama Federation of Music Clubs, and Mrs. McClure of Mobile, accompanied by Mrs. George Houston Davis of Birmingham, member of the National Board, toured the British Isles this summer and visited the Continent before sailing for home.

Alice Graham, voice teacher of Birmingham, and Musical Courier correspondent, has been appointed editor of the State Federation Bulletin, and historian of the Alabama Federation of Music Clubs. Miss Graham is also a member of the executive board of the Birmingham Music Club.

MUSIC TEACHERS ASSOCIATION ELECTS

Officers elected to serve the Birmingham Music Teachers Association for the ensuing year are: president, Mrs. C. W. Phillips; vice-president, Harrell Biard; recording secretary, Florence Patton Keith; corresponding secretary, Dorothy S. Rice; treasurer, Leona Lewis Golden. In addition to these officers, the president has appointed a capable group of chairmen. A series of Sunday afternoon concerts is being arranged, and the association expects to present other artist programs during the season.

ARTISTS FOR BIRMINGHAM MUSIC CLUB

The Birmingham Music Club, Mrs. George C. Harris, president, has announced the following artists for its concert series this winter: Jascha Heifetz, violinist; Kirsten Flagstad, soprano of the Metropolitan Opera; Rudolph Serkin, pianist; Lawrence Tibbett, baritone; and the St. Louis Symphony Orchestra. A series of matinee musicales, offering excellent artists, will also be presented. A. G.

Pilgrimage Play Presented in Hollywood

HOLLYWOOD.—The Pilgrimage Play (Life of the Christ) is given yearly in the Pilgrimage Theatre in the Hollywood Hills. The fourteenth season came to a close at the end of August. Many well known artists in the cast portray the same characters year after year, being selected for their ability and sincerity as well as their responsiveness to the spiritual significance of the roles. Nelson Leigh took the part of the Christus this summer because of the illness of the original player of this important role. His portrayal was excellent.

Jessie MacDonald Patterson is musical director as well as soloist. Her rich, clear soprano voice coming from behind the scenes, adds much effectiveness to the musical score. The Hebrew Lament sung by Alma Lowe Creighton and choir is a highlight. A choir of twelve voices and a string orchestra provides the accompaniments.

Music for the play, composed and arranged by Gertrude Ross of Los Angeles, has for its keynote the spirit of simplicity. The score is colored with characteristics of ancient music and sets the mood for the play's spiritual concept. C. D. K.

BLYTHE TAYLOR BURNS,
soprano of Los Angeles, was recently elected president of the Dominant Club, a society of musicians devoted to the musical interests of southern California. She has appeared in nine concerts with the Los Angeles Philharmonic Orchestra under Otto Klemperer during the past two years. Miss Burns gives joint recitals with Elinor Remick Warren, composer-pianist.

Crooks to Tour Here

Richard Crooks, on his return from Australia, will open his fall season in November with a concert in Flint, Mich.

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Photo by Maurice, Hollywood.

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—Carl Bronson in L. A. Herald and Express

Mr. Andres de Segurola succeeded in creating a spectacle that was colorful without being too lavish, and that unwound itself smoothly and entertainingly to the well-loved score.
—Mildred Norton in L. A. Evening News

Andres de Segurola was Director of Production and provided a magnificent setting for the performance.
—Florence Lawrence in L. A. Examiner

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Moscow's Musical Activities Colored By Soviet Theories

Historical Correctness in Style Demanded—A New Russian Opera by Dzerdjinsky Accepted as "National"—Eminent Foreign Soloists Appear

Moscow.—The Quiet Don, the initial opera by Dzerdjinsky, young Soviet composer, has been hailed as the first real Soviet opera. Although by no means a mature work and not wholly free from the clinging traditions of the standard opera, with emphasis on love episodes it nevertheless marks a new stage in the evolution of Soviet opera and comprises within itself the most progressive features of its predecessors.

The subject matter of The Quiet Don is based on material from the Soviet epoch. Its excellent mass scenes, its utilization of folk-song material, impressive use of large forms and tragic colors, and fine dramatic quality of the narrative type, have won national approval for the work.

How much of national significance the opus has acquired may be judged from the fact that Stalin congratulated Dzerdjinsky on his successful work (and pointed out to him his weaker spots) and that the delegation of Don Cossacks coming on an official visit to the capital, were taken to Bolshoi Theatre to see the opera expressly for the purpose of offering their opinion.

During the week devoted to Ukrainian art, the Ukrainian Opera gave a few of its presentations at the Bolshoi Theatre. Of particular interest was Nathalka-Poltavka, partially a folk product, the result of many composers' work. It was finally gathered into its present shape by Lysenko, and re-orchestrated by Yorish, the present director of the theatre.

Asiatic Art

At the end of the season the Kazakh (a republic in Central Asia) National Theatre came to display its musico-dramatic abilities. Despite the vast difference between Russian and Kazakh musical culture, these presentations afforded enormous pleasure. Gorgeous sense of coloring, high dramatic power, beautiful mass scenes, elevated standard of individual acting, and perfection of plastic movements, allow the Kazakh Theatre to stand comparison with leading organizations of the country. Reorchestrated for Western instruments by Broussilovsky, the music (mostly of folk origin) became fully accessible despite its typical Orientalism. The participants of both the Ukrainian and Kazakh music events, have been awarded the Orders of the Red Banner by the Government.

Concert Life

Until recently appearances here of internationally eminent virtuosos have been rare and episodic events, and Moscow has been rearing its new generation of musicians isolated from direct foreign influences. It must be said that the approach of the Government toward the problem of creating its own virtuoso school, has been serious to the utmost degree. The recent organization of a special Committee of Arts, on a national scale and responsible for the growth of the arts throughout the country, may serve as a valid confirmation of this opinion. Much has been said in regard to the specific ideals of Soviet musicianship, and that is why the visits of Cortot, Thibaud, Petri, Casadesus and Klemperer, have brought forth a welter of discussions, clashing opinions and literary debates.

Cortot Discussed

From the technical viewpoint, Cortot's pianism is above argument. From the interpretative side, it evoked extremely varied comments here. There have been objections to his freedom with the scores he plays, while his general musical ideas have been found "affected" and "artificial" with a stamp of "originality for originality's sake." But disagree as one might with his interpretations, it was difficult not to fall prey to their romantic charm. Cortot has been generally admitted a poet who regards his pianism as a subordinate means—a medium for expressing the poetical content embodied within the composition. His playing in ensemble with Jacques Thibaud made clear the spiritual affinity between the two artists, for the violinist is also essentially a romantic artist.

Petri and Casadesus

Egon Petri showed greater organic unity between his personality and his instrument. Avoiding in his interpretations any suggestion of pedantry, he strove to achieve laconic simplicity. His weaker spots are romantics of the Schumann type, but his Liszt transcriptions will be long remembered by Muscovites as moments of marvellous beauty.

The reaction towards Robert Casadesus' playing is characteristic of the opinion prevailing here, that an artist, in his interpretations, must re-create the epoch and the individuality of the composer with faithful adherence to traditions and tastes of the period. In Casadesus' playing, however, it was obvious that it was the performer that dominated the composer and not the other way round. Casadesus is of French impressionist culture, and it has been said that under him Schumann's Vogel als Prophet acquires a Debussy physiognomy, while the Appassionata Sonata might rightfully be called a non-Appassionata. Here coloristic effects occupied the pianist's attention much more than the dramatic idea of the work. His salon miniaturism, leaving Mozart wholly void of any dramatic elements, turned him into an historically doubtful figure as a direct predecessor of Beethoven. Such were the specific challenges to his performance, despite the high tributes paid to his pianistic skill as such.

Klemperer Scores

Otto Klemperer may be said to have brought the season's interest to its climax. Somewhat earlier in the season Kleiber won genuine admiration, not only for the inner expressiveness and passionate dramatism of his music, but also with the range of his programs which embraced all the important musical links beginning with Viennese classics and ending with Soviet composers.

Klemperer, to the regret of the city, conducted only Beethoven's first, third, fifth and ninth symphonies, but these two concerts of his surpassed anything heard during the year, in interest and enthusiasm of the audience.

Marian Anderson

Marian Anderson never fails to draw crowded houses here, and to amaze literally everybody, beginning with high school students and ending with venerable musicians and men of letters.

Opera-Concerts

Operas in concert form have become a favorite form here. Grieg's Peer Gynt, while not exactly an opera, was one of the successful new presentations this season. Oscar Fried has done Freischütz, while Georg Sebastian completed the full cycle of Mozart operas by producing Marriage of Figaro, and Elopement from the Seraglio. The success of Figaro was unique.

Verdi's Requiem—first time in Moscow—given under Eugene Scencar, was received with interest, and turned out to be another high summit in this season's activities.

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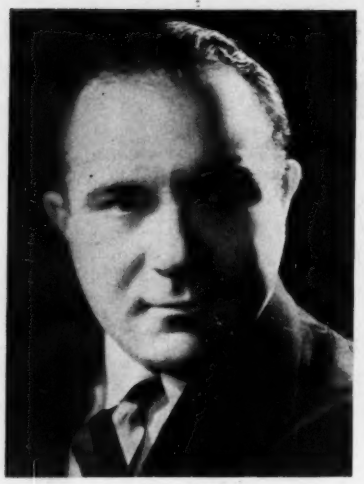
Henrietta Weber's Book

The Prize Song, Henrietta Weber's (music critic of the New York Evening Journal) recent book, has gone into its second edition, less than six months after publication. The volume deals with opera.



BENJAMIN GROBANI,

baritone, now under the management of Milton Bendiner, will be heard in recital at Town Hall, New York, during the coming season. Mr. Grobani has sung in Europe and in the United States, and been soloist under the batons of Stokowski, Rodzinski, Mlynarski and Hageman.

Bucharest Welcomes Diverse Features

Cilea's Adrienne Lecouvreur in Local Premiere

Bucharest.—The season ended with a number of interesting happenings, one of them an event of prime importance, namely the visit of the Berlin Philharmonic Orchestra which under Hermann Abendroth gave us two concerts. The exceptional unity and absolute discipline of this orchestra, together with its magnificent tone quality made a deep impression on our public, completely won by the powerful interpretations and perfect technic of Abendroth. Two symphonies—Beethoven's seventh and Schumann's second—and Oberon Overture (Weber) were accorded triumphs.

At the Bucharest Philharmonic's recent concerts Ionel Perlea, conductor, gave a remarkable reading of Berlioz' Fantastic Symphony; and Nonna Otescu, leading the Chausson symphony did a beautiful piece of work.

The most interesting and meritorious recitals of the period were given by Nadia Chebap, Rumanian pianist, whose clear and delicate art won unreserved admiration; Sandu Albu, an excellent violinist; Antoinette Trandafirescu-Eremie, talented lyric soprano and Leria Nicki-Cucu, a gifted soprano.

The Opera has presented Adrienne Lecouvreur (Cilea) for the first time here. Alfred Alessandrescu conducted. In the title role, Florica Cristoforeanu gave an impersonation powerful in dramatic force and impeccable in vocal artistry.

Romeo Alexandrescu.

Bernard Gabriel's Activities

Bernard Gabriel has returned to New York following a summer spent in the Adirondacks, where he gave a series of lecture recitals at Raquette Lake Girls Camp and at the "Antlers."

Beginning in October, Mr. Gabriel will give a series of twelve lecture recitals at his New York studio on keyboard music from the sixteenth century to the present day. He also will be heard in piano recital in New York.

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REVIEWED BY LEONARD LIEBLING

FOR VIOLIN AND PIANO

Etude in Thirds; for violin with piano accompaniment, by Scriabin-Szigeti.

Joseph Szigeti has made a violin piece of the famous double-note etude by Alexander Scriabin, the one in D flat (opus 8, No. 10). This news should interest fiddlers and keyboardists alike.

The latter doubtless wonder how Szigeti managed to suit the finger-breaking music to his own instrument. They may be surprised to hear that he has done it with success.

In a one-page Introductory Note, Szigeti explains that it was necessary for him to cast the piece in a "rather unexploited form of virtuosity; an almost uninterrupted sequence of fingered chromatic thirds (besides tenths and sixths.)"

To facilitate the mastery of the difficult setting, which has only two pages of violin music, Szigeti supplies three extra pages of Preparatory Exercises, in single and double notes, and various sequences, accentuations, and phrasings. These supplementary studies are handled in the manner of Busoni's similar additions to his monumental edition of Bach's The Well Tempered Clavichord.

Copious fingerings, expression marks, and other informatory data, help the player to practice the Szigeti arrangement effectively but virtuoso technic is necessary before the feat is attempted.

The original piano text has been adhered to in the main, "which is the cause," says Szigeti, "of some of the 'uncouth' difficulties of this arrangement, difficulties which otherwise, I could most certainly have simplified and smoothed over to some extent."

Another significant statement is this: "We violinists must be ever more prepared (mentally and technically) for new difficulties coming from modern composers. They are less and less inclined to mould their musical ideas after the pattern of traditional technic and we ought to welcome this."

If the etude (keyed in D major) sounds as well as it "reads", the violin virtuosi now have another asset for that applause-getting group with which they usually close their recitals. (The Strad Edition, 2 Duncan Terrace, London, England.)

Reviewed by R. M. Knerr

Book

Technical Work in Ear-Training for the Piano; Vol. II; by Ida Elkan.

The second volume of the highly original Elkan method of private and class instruction, which has as its object the development of "an instinctive sense of pitch, rhythm, sight-reading and keyboard facility," carries on the general plan of the earlier book. First there is a piece which demonstrates modulations into all the major and minor keys. The various exercises then take up separate examples. Whereas Book I developed facility by means of "tone sentences" in the first eight keys, the present book covers the remaining ones, including the enharmonics. The pianist is advised to play without looking at his hands, the object being to train the student to become sensitive to tonality in all keys and to gain a sense of the keyboard by touch alone. (Carl Fischer, Inc., New York.)

For Piano Solo

Sanctify Us by Thy Goodness, from Cantata No. 22, by J. S. Bach; arranged for piano solo by Harriet Cohen.

Simple and effective is Miss Cohen's piano version of Bach's sonorous melody, which enters in the bass part, overlaid with a continuous melodic figuration in the right hand. The work is brief, but harmonically rich and is brought to a climax with optional octave passages at the close. (Oxford University Press; Carl Fischer, Inc., New York.)

Great Songs Made Simple; for piano; musical arrangements by Jacques Wolfe; narratives by Arthur Wallace Hepner; drawings by Lisa Whitney.

A collection of twenty-five notable song melodies, in simplified arrangements, connected by narratives giving salient points in the work of their composers and the development of musical forms. The whole is rendered more attractive by piquant drawings of the creators and their brain fancies. The subjects range from Adam de la Hale to Wagner and include the major masters. (G. Schirmer, Inc., New York.)

For Piano and Orchestra

Concerto in G Minor, for piano and small orchestra; by Joseph Wagner.

A novel idea is embodied in this concerto by Mr. Wagner, conductor of the Boston Civic Orchestra and composer. He has sought to provide a piano part that shall not exceed in difficulty Grade 4, and has also designed his orchestration to suit the requirements of the usual school ensemble. The work is in three movements of moderate length—the first and last *allegro moderato*. with an intermezzo (*andante tranquillo*) to provide contrast. The idiom is grateful, the melodic design clear, and the work calculated to make a special appeal to school ensemble groups. (M. Witmark & Sons, New York.)

For Harp or Irish Harp

Tiny Tales for Harpist Beginners, by Carlos Salzedo.

Ten brief pieces for the young harpist, each with a descriptive title of romantic nature. The composer has devised his numbers so as to require no pedal changes. The collection is edited with exemplary care and provides practise in some of the elementary problems of harp playing. There is a slightly modern harmonic tinge to some of the works through the use of parallel fourths, seconds and the like, and the general spirit is one of Gallic charm and spirit. (Elkan-Vogel Co., Inc., Philadelphia.)

For Flute and Piano

Suite in B Minor by J. S. Bach; transcribed for flute and piano by Lambros Demetrios Callimahos.

A Bach concerto originally for flute and string orchestra is arranged with piano accompaniment by a noted virtuoso on the wind instrument. There are a little overture and six short sections based on dance forms. This is a delightful work requiring some virtuosity on the part of the performer. A welcome addition to the repertoire of the flute recitalist. (B. Schott's Söhne; Associated Music Publishers, New York.)

For Two Pianos, Four Hands

Passacaglia in C Minor by Bach; freely transcribed for two pianos by Abram Chasins.

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TORONTO, CAN.—The unflagging success of the Promenade Symphony Concerts was once more demonstrated by its superb concert of August 6, when Reginald Stewart conducted this large orchestra in the Tschaikowsky "Pathetique" symphony, culminating in impressively tragic heights in the last movement. Evlyn Howard-Jones, eminent pianist, who has been visiting this city, then gave a masterly performance of the Beethoven "Emperor" Concerto. He followed this, in response to overwhelming applause, with encores tantamount to a short recital, mostly Chopin, every number a delight to his huge audience. The Beethoven Ruins of Athens march and Gliere's galvanic Russian Sailors' Dance from The Red Poppy closed the program.

The following week's offering included Smetana's Bartered Bride overture, Griffes' White Peacock, exquisitely rendered, and Gliere's Sailors' Dance, which won a vociferous reception. Rose Dirmann, the assisting soprano, beautifully sang a Madam Butterfly aria as well as later a generous group of miscellaneous songs. Mr. Stewart conducted his string sections through the charming Eine Kleine Nachtmusik (Mozart) and concluded with the happy Schwanda polka and fugue (Weinberger), which had to be repeated.

On August 20, the Tschaikowsky overture-fantasy Romeo and Juliet opened the concert, more appreciated for its own sake than it had been when accompanying the pantomime of a few weeks earlier. The accomplished Belgian cellist, Horace Britt, followed in a brilliant performance of the Saint Saëns Concerto in A minor and took many recalls. Tschaikowsky's fifth symphony and his *andante cantabile* for strings, rounded out a splendid program.

The next Thursday proffered varied fare. The Brahms first symphony occupied the opening half of the concert to which many thousands listened in rapt attention. The solo passages of Harold Sumberg, concertmaster, added much embellishment, as they did to the Saint-Saëns Danse Macabre. Albert Kennedy, who had appeared as Silvio in the Toronto Opera Guild's production of Pagliacci earlier in the season, sang the prologue to the opera with great success and was vouchsafed welcome encores. After that Paul Leshay and Manya Paul gave Debussy's Fêtes and another whimsical dance, the deftness of their art winning them prolonged acclaim. The Gounod Queen of Sheba March made an effective finale.

OTHER SUMMER CONCERTS

Toronto's summer music was not confined to the "Prom" concerts. On August 18, Maurice Solway, violinist, gave a recital at the Hambourg Conservatory Hall, in which he played three Mozart sonatas and the Lekeu sonata. This unfrivolous program was heard by an overflowing audience that numbered many professionals, and was warmly appreciative of the artist s technic and interpretation. Clement Hambourg was a good partner at the piano.

On August 18 the Toronto Daily Star Fresh Air Fund gave a long miscellaneous program at Eaton Auditorium, with Rupert Lucas as master of ceremonies. Geoffrey Waddington's orchestra contributed many numbers, and the soloists who generously participated included Jeanne Dusseau (Jewel Song); Edythe Shuttleworth (Carmen excerpts); Irving Levine and Adolf Wantroff, operatic baritones; Stanley Maxted, tenor; Norman Cherrie in his Octet; Florence Rockwell (One Fine Day) and many others. Until well after midnight the hall was packed with a most enthusiastic audience, and a handsome sum was realized for the worthy cause.

OPEN-AIR OPERAS

Two open-air operas were produced in the Baseball Stadium at Toronto Island by the Canadian Grand Opera Association (Braheen Urban, director), Aida on August 6, and Trovatore the following week. In the first Jeanne Pengelly sang the title role valiantly to Charles Hart's reliable Rhadames, with Helen Rowe McHugh effective as Amneris (although not all of her part was heard, owing to unfortunate cuts), Frank Taylor a fervent Amonasro and Basil McGillivray a worthy Ramfis. Other roles were acceptably sung by Burke Callaghan and Adele Shaker. The second opera marked Lillian Webb's debut as a promising Leonora. Edythe Shuttleworth was a superb Azucena, and Charles Hart a fine Manrico. James Flucker was excellent vocally as the Count, and all the others gave of their best. The chorus had evidently worked hard. Gabriele Simeoni conducted with spirit and adaptability, and the orchestra under Sigmund Steinberg's effective leadership did more than might have been expected with so little rehearsing.

On August 27, Evlyn Howard-Jones bade farewell to Toronto in an afternoon recital at Eaton Auditorium, when he gave his representative and large audience a program made up largely of Brahms and Delius, which he played with the masterly pianism well worthy of the high renown he has so long enjoyed.

Music was artfully combined with drama in the Brownlow Xard production of Romeo and Juliet, given nightly at the Annual Canadian National Exhibition, during which were heard the Tschaikowsky Overture, and adaptations from Wagner, Glinka, Delibes, ingeniously introduced by Richard J. Carroll. The presentation, beautifully read and faithful to tradition, included Norman Green as Romeo, Patricia Card as Juliet, and many others.

B. P.

BETSY CULP,
of the Dornay-Culp Studios, in one of her Holland costumes. Mme. Culp and Louis Dornay soon reopen their New York studio following a vacation in Europe. They included Holland in their itinerary.

Enzo Pascarella's Summer Activities

Enzo Pascarella, violinist and member of the Pascarella Trio, spent the summer on the Pacific Coast, serving as alternate concertmaster with Russell Keeney in the San Diego Symphony Orchestra's summer concerts in the Ford Bowl, at San Diego, Cal., under the baton of Nino Marcelli. He was soloist with the orchestra in the Mendelssohn concerto in E minor on August 4. Mr. Pascarella is a graduate of the Royal Conservatory of Naples. He taught violin in the Italian city when he was only seventeen years old, and later was concertmaster under Toscanini. He played several times before Italian royalty before coming to New York in 1920. In this country he has given many recitals, held the post of concertmaster of the Richmond (Va.) Symphony Orchestra and appeared in the programs of the Pascarella Trio. Enzo Pascarella's brother, Caesar Pascarella, cellist of the trio, also was a member of the San Diego Symphony Orchestra this summer.

Music in Winnetka

WINNETKA, ILL.—The Winnetka Music Club looks forward to a banner season with its artist recital series this autumn and winter. There is large local interest and a wide demand for subscriptions. The course will open with Lauritz Melchior, October 24, followed by Vera Brodsky and Harold Triggs (two pianos), Marian Anderson, Albert Spalding and Myra Hess.

Budapest Stages Mephisto Waltz

Choreographed by Kyra Nijinsky—Goldmark's Winter Tale Restored —Hungarian Earl Leads Act of Siegfried

BUDAPEST.—By way of seasonal close, our Opera, assisted by the active Society of Hungarian Opera Friends, gave seven festival performances, opening with Mephisto Waltz by Liszt, the work being brought to the stage and danced with considerable show of ideas, by Kyra Nijinsky, sister of the Russian dancer, and grand-daughter of Emilia Márkus, one of the celebrated Hungarian tragedians.

Winter Tale, the last opera of Karl Goldmark (1830-1913) Hungarian composer, was resurrected. Like Verdi, Goldmark kept his producing powers to his last years, writing his tender and lyrical Winter Tale at the age of seventy-eight.

Performances of Tosca, Carmen, Don Carlos, and Othello were added, with eminent singers as guests. Gina Cigna, a favorite here, returned to us as Tosca and Queen Elisabeth. Helge Roswaenge, outstandingly pleasing Danish tenor, sang Cavaradossi and Don José with the perfection of singing and most impassioned acting.

Francesco Merli (new to these regions), in the title parts of Don Carlos and Othello proved to be an interesting tenor out of the general run. Native singers particularly liked were Anna Bathy, Imre Palló (attractive Marquis Posa and Iago) and Michael Szekely, talented bass. The orchestral part of Carmen was remarkable chiefly for the reason that Kleiber conducted.

Two outdoor performances were given in the idyllic Tatatóváros Park, with its silent ponds, century-old linden and plane-trees, and romantic ruins—the old residence of the Dukes of Esterhazy. An evening of ballets brought Fanny Elssler by Michael Nádor, and The Sacred Torch by Dohnányi, ending with the third act of Siegfried by Wagner, conducted by Earl Francis Esterhazy. The singers were excellent to a degree: Ella Némethy, radiant Brünnhilde, Enid Szántho, a spiritualized Erda, Theodor Strack as Siegfried, and Friedrich Schorr, a wonderful Wotan.

ALEXANDER JEMNITZ.

Fifth Avenue School for Girls Offers Music Courses

The Fifth Avenue School for Girls, New York, of which Margaret Brown is the head mistress, offers both resident and day school facilities. The school has an academy and college preparatory department which gives training in all subjects required for college entrance, and courses are further available for those students who do not wish to prepare for college. The school emphasizes an advanced instruction in the French language and literature, a thorough knowledge of English and a high standard of musicianship for the artist student and for the dilettante. The music faculty includes two of the leading teachers from the Juilliard Foundation. The music curriculum includes instruction in voice, piano, violin, harp and all string instruments. In the art department the course comprises work in drawing, painting, sculpture, mural composition, fresco, graphic arts, modern photography and commercial art. Outside courses may be taken by students interested in the drama. The school is located one block from the Metropolitan Museum of Art, and the rooms for study overlook Central Park. Weekly attendance at the opera and at the New York Philharmonic and Boston Symphony Orchestra concerts is a privilege granted to each student, and once a week there is attendance at a French or English play approved by the school. In addition to the New York school, a branch is operated during the winter months in South Carolina.

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Tokyo Hearers Applaud Thibaud's Violin Art

Hindemith's Mathis on Orchestral Program—Madam Butterfly With Tamaki Miura—Authentic Staging of Puccini Work

TOKYO.—Jacques Thibaud gave the farewell of his series of violin concertos before leaving for Europe. A large and enthusiastic audience greeted the artist. The Chuo Symphony Orchestra, Professor Robert Pollak, conductor, supplied a satisfying background musically. The improvement of this orchestra, new in the professional field, is a matter for joy.

Thibaud played the Mozart D major concerto and the Bruch G minor, both done with facile technic and appealing tone. In the Bruch concerto the *adagio* had especial emotional coloring. A group of short selections concluded the concert—Debussy, Rode-Thibaud, Brahms and de Falla. Tasso Janopoulo proved himself a gifted accompanist at the piano.

N. S. ORCHESTRA DOES HINDEMITH

The last subscription concert of the New Symphony Orchestra brought two unusual features: the first public concert appearance of Willy Frey, German violinist (recently added to the faculty of Ueno Academy of Music) and the first performance in Japan of Paul Hindemith's Mathis der Maler and Werner Egk's Georgica. Walter Herbert (visiting Viennese conductor) was to conduct but became ill and his place was taken by Hideo Saito, solo cellist of the orchestra.

Frey presented the Brahms concerto with technic adequate, but at times his tone lacked warmth, and as a whole the performance had little individuality. However, the player won an ovation from his hearers.

The Hindemith symphony gave the impression of intricacy and difficulty. The Egk music attracted because of its skilful instrumentation, its rhythmic variety, easy melodic flow and its decided humor.

MIURA IN HOME LAND

Tamaki Miura, Japanese soprano, appeared at the Kabuki Theatre in (two) evening performances and a matinée of Madam Butterfly. It was Tamaki's 2,001st, 2nd and 3rd presentation of the part of Cho Cho San during her long and varied operatic career.

What was lacking vocally was more than compensated for by her histrionic ability and dramatic appeal. Genjiro Nagata took the role of Pinkerton in the two evening performances, and Mitsuru Watanabe filled the part at the matinée. Tanake Nambu as Suzuki, Kosho Mori as Goro, Keisuke Shimoyagawa as Sharpless, Haruo Yamamoto as Bonze, Takashi Yokota as Prince Yamadori and Sonoko Momozaki playing Mrs. Pinkerton, all showed ability and won applause.

The Chuo Symphony Orchestra under Masao Shinohara supplied the accompaniment, and a group of singers known as the Vocal Four Chorus sang the choral parts. The scenic effects created the desired atmosphere.

American and European producers should learn from Japan how Madam Butterfly ought to be staged. They would then eliminate what, to those who know Japan, is often highly ludicrous.

I. J. FISHER

Stirring Close for Cologne Season

Bach Oratorio and Symphonic Fare Featured — Sibelius Anniversary Observed—Strauss Conducts His Operas

COLOGNE.—A memorable event in the season's close was a performance of Bach's St. Matthew's Passion. Dr. Karl Hasse, headmaster of the Cologne High School for Music, was the gifted conductor, ably seconded by the Cologne Orchestra and vocal soloists, Adelheid Holz, Anni Bernards, Carl Erb, Felix Loeffel, Hermann Achenbach, Willi Rossel and organist Bachem.

Furtwängler and the Berlin Philharmonic Orchestra won unqualified success in a program of Concerto Grosso (No. 5) (Handel), eighth symphony (Beethoven) and second symphony (Brahms). Maria Müller, soprano, accompanied by Michael Raucheisen, was appreciated for her beautiful art in songs by Handel, Brahms, Wagner, Reger, Pfitzner and Puccini. The Aix-La-Chapelle Symphony Orchestra, directed by youthful Herbert von Karajan, also gave us a splendid program, Tschaikowsky's sixth symphony being the success of the orchestral part of the seance. Wilhelm Backhaus, pianist, was ovated for his masterly interpretation of the Beethoven concerto in C minor.

The traditional public recital by the Kölner Männergesangverein was a significant happening. Under the direction of Eugen Papst, nine first auditions were given: Gesänge by Strauss, Motet by Richard Gress, and various songs by Wassermann, Eisenmann and Georg Nellius. Margarethe Klose, contralto, and Arthur Langs, pianist, were the applauded soloists.

CHAMBER MUSIC

The Max Strub Quartet won approval for a Reger-Dittersdorf-Schubert program. The Vereinigung Trio of the Cologne Radio (Hass, Kreuter, Schmidt) made a promising debut in works by Dvorak, Graener and Brahms, displaying a highly developed ensemble technic. The N. S. Kulturgemeinde celebrated Sibelius' anniversary in an evening of his works. Willi Hulser and Raoul von Kozalski, pianists, were appreciated in their recitals, as was likewise Antoinette Toini, La Scala contralto, in a song program accompanied by the Bonner Kammerorchester under Ernst Schrader.

OPERATIC DOINGS

At the Opera delightful musical comedy fare, Donna Diana by von Reznicek, was put on in celebration of the composer's seventy-fifth birthday. Richard Strauss conducted Elektra, following upon a fine performance of Rosenkavalier with August Griebel as Ochs. Fritz Zaun, conducting Parisfal, gave a worthy interpretation of that work.

ADOLF SPIES.

Dr. William C. Carl to Resume Organ Teaching

Dr. William C. Carl, who last season observed his Sabbatical year at the Guilmant Organ School, New York, will resume his organ teaching on his return from Europe. Dr. Carl is to accept a limited number of private students, enrolling only those who do not take the full course of the school. During the fall term, Dr. Carl plans to give three oratorio mornings with the assistance of distinguished vocalists. Several of the great oratorios are to be illustrated, including The Messiah, Elijah and The Creation. Dr. Carl at the organ will show how to transcribe and simplify the score and adapt it to the instrument, also giving the traditions, phrasing and interpretation.

Dr. Carl has a full program for the coming season, including in addition to his organ students, his Musical Travelogues and Oratorio Explanatory Talks, and the production of important choral works at the First Presbyterian Church, New York.

While in Europe, Dr. Carl devoted considerable time to musical research and in attending the music festivals at Munich and Salzburg and the Three Choirs Festival in the Hereford Cathedral in England. He attended an *Abendmusik* in the St. Marien Church at Lübeck, made famous by Bach and Buxtehude.

Among the organists who have studied with Dr. Carl are Harold Vincent Milligan, Willard Irving Nevins, Frederick W. Schlieder, George William Volkel, Elmer Tidmarsh, Jessie Craig Adam, Claude L. Murphree, Hugh McAmis, Kate Elizabeth Fox, Ralph A. Harris, Grace Leeds Darnell, Frederic Arthur Mets, Harry Oliver Hirt, Roberta Bitgood, Carolyn M. Cramp, Harry Wells Cosgrove, Henry Wesson, Viola Lang, Robert Lee Mills, Joseph W. Grant, Anna Shoremount, Vernon C. Bennett, Henry Seymour Schweitzer, Troll Rees and many others now holding prominent positions.

Recitals at Alexander Bloch School

HILLSDALE, N. Y.—Alexander Bloch's school at Hillsdale is one that specializes in chamber music and by virtue of its series of chamber music recitals has, during this first season, already established itself among the Eastern summer music schools.

The quartet has given seven public and eight private recitals during two months. Its members are: Alexander Bloch, first violin; Broadus Erle, second; Dante Bergonzi, viola, and Leonard Krupnik, cello.

The closing recital was given by the string ensemble composed of the school's string students with the members of the quartet acting as principals. The ensemble, under Mr. Bloch's direction, played a program of compositions by Handel, Elgar and Tschaikowsky. The previous programs included string quartets by Mozart, Beethoven, Schubert, Smetana, Haydn, Brahms, also Schumann and Brahms piano quintets with Mrs. Bloch at the piano. The Schubert string quintet and the Brahms E minor cello sonata with Sterling Hunkins as guest artist was also a feature. Professor Safford of the Music Department of Williams College gave an illustrated lecture on the Berkshire Symphonic Festival programs. Six of the private recitals were given at the home of Edna St. Vincent Millay and two at that of Arthur Davison Ficke. B.

Chamlee and Miller to Tour

Mario Chamlee and Ruth Miller will make a joint recital tour this season, starting in Buffalo, N. Y., October 20.

G. PORTER SMITH,

conductor of the Nassau (N. Y.) Philharmonic Orchestra, led his ensemble of seventy-five musicians in a concert at the Jones Beach Stadium on August 17. Albert Spalding, violinist, was the soloist. The orchestra is to give four concerts during the winter in the Rivoli Theatre, Hempstead, N. Y., for which definite plans will soon be announced. James Van Alen is president of the society, and management of the orchestra is under the personal supervision of James Fella Hill.

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NEW YORK SEPTEMBER, 1936 No. 2905

Ave. 1936-37!

—o—

The Bolero in Spain has given way to the Danse Macabre.

—o—

In-again-out-again Wilhelm Furtwängler has been re-instated at the Berlin Opera.

—o—

The vocal fashion in radio singing of light music, decrees that tenors and baritones should whine, and sopranos and contraltos should moan.

—o—

The August zero hour for music is happily past, and now the new tonal season stands on the autumnal threshold. It promises increased activity and improved profits.

—o—

Ossip Gabrilowitsch

The passing of Ossip Gabrilowitsch removes a rare and highly esteemed personality from American musical life. In this country, where he had made his home since 1914 and of which he was an adopted citizen, the eminent pianist and conductor of the Detroit Symphony Orchestra was not only one of the chief musical luminaries, but also a beloved figure, a kindly and gracious mentor to many younger musicians. He had long stood for the highest ideals of musical culture; in performance he was not a virtuoso only but a highly poetic interpreter, whose grasp of the deeper message of the composer offered a rich reward to the listener. His two-piano recitals with Harold Bauer, his frequent appearances in the New York Beethoven Association programs, and his distinguished orchestral and recital performances all added a shining example to the oncoming generation of pianists. As a conductor, too, he had rare gifts—not the more obvious and showy ones, but such as placed his choral performances among the impressive and long-to-be-remembered experiences. The musical world mourns the disappearance of a brilliant and humane artist of wide sympathies.

—o—

Impertinent Flashlights

News cameras have become such an overstressed feature of modern civilization that almost no event, however intimate or profound, seems to be safe from their invasion. One remembers the unfortunate happening at the close of Arturo Toscanini's farewell concert in New York last spring, when one of the zealous fraternity of the lens and shutter rushed to the footlights and set off a blinding flash almost in the face of the maestro, whose weak eyes made such an attempt doubly callous.

The latest instance of unwarranted presumption on the part of the news photographers took place recently at an outdoor concert of the Philadelphia Orchestra in Robin Hood Dell. As the daily newspapers reported it, the insistence of the camera men in flashing bulbs at various notables after the first movement of a concerto, and the consequent unrest that arose in the audience, caused Albert Spalding, the soloist, and Jose Iturbi, the conductor, to walk off the stage.

Our sympathy is decidedly with the artists. There should be some power in the land of news photography that could be made to see reason as to decent curbs and limits on these activities. At present the men seem to be instructed to get the picture at any cost. Is it not high time that a code of ethics be shaped to govern the industry?

—o—

A Plea to the Mayor

In spite of Mayor LaGuardia's efforts (and a special city ordinance) to keep organ grinders and other begging minstrels off the New York streets, that defiant brigade is at its noisy work again and fills the air with unwelcome and disturbing din.

Offenders were arrested at first, but judges, influenced by sentimental twaddle about "the people's music," punished the law-breakers with only mild reprimands.

There is enough "people's music" furnished in the parks and through the WPA performances—to say nothing of a radio in nearly every home—so that no excuse remains for the peripatetic tonalists to mingle their utterances with the rest of the hideous noises in the streets of New York.

Mayor LaGuardia should admonish the municipal police and judges to cary out promptly and strictly the city ordinance which prohibits such musical nuisances. They not only assail the sensitive ear, but also impede pedestrians and increase the dangers from wheeled traffic.

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Prospects—and Postscripts

The close of the summer orchestral and opera season, at renowned European festivals and in the increasingly popular American centres of such activity, sees a good score chalked up for the year 1936. There was no sign of depression evident in the large numbers of visitors to the scenes across the water, and in some cases—notably at Salzburg—artistic performances of the highest order are reported, while Bayreuth put on an exceptionally lavish restoration of Lohengrin.

In America, the scope of the programs offered at the Lewisohn Stadium in New York, the Hollywood Bowl in Los Angeles, Robin Hood Dell in Philadelphia, and elsewhere, was extended by interesting novelties. The third season of the Berkshire Festival was attended by success. And there were new series of significance in the summer orchestral realm, notably at Ravinia, Chicago, Cleveland, Portland, Ore., and Newark, N. J. At the San Diego, Cal., Exposition symphonic events were also conducted.

A notable list of operas in English was sung in Cincinnati. This form of entertainment, and also its sister diversion, the ballet, formed part of the bills at the Lewisohn Stadium, Hollywood Bowl and Philadelphia Dell. A new centre of summer performances was inaugurated at Jones Beach, on Long Island, N. Y., and at the Randall's Island Stadium, with productions of grand and light opera as well as dance events. A similar series was presented at St. Louis.

Prospects for the coming season are more than excellent. It was remarked recently by a New York concert executive that not for some seasons had these offices kept up such intensive activity during the summer. This is a definite sign of the large budget of musical events in store for the country.

By the enthusiasm displayed in early subscription sales and the enterprise with which its lavish fare has been provided, the 1936-7 schedule of musical attractions in the various cities gives token of exceeding the record established in the previous year. The presence of additional series, such as the Beethoven-Brahms concerts of chamber music to be given in New York by a new organization this season, suggests that the public taste is improving and the market for the rarer offerings expanding.

The festival activities which loom in the offing are particularly rich, with several of these events under the sponsorship of Mrs. Frederick S. Coolidge holding high promise. These include the autumn tercentenary celebration at Harvard, with composer-graduates of that university presenting new scores; a Beethoven-Schönberg chamber series in Los Angeles in January; the spring festival at the Library of Congress, Washington, when Paul Hindemith and Carlos Chavez are to be among the participants; and a Pan-American Festival in Mexico City next summer.

—o—

What Radio Listeners Dislike

CBS radio authorities, with their ear to the ground in an effort to learn what their audiences like or dislike, recently issued a questionnaire. According to an announcement by the organization, the replies were varied and fairly baffling. In short, there was no general agreement, but a few suggestive things emerged from the general haze.

Answering the question, "What disturbs, puzzles or displeases you?" in the field of radio music, nineteen per cent said they did not like jazz. This might be construed as a promising sign of awakening musical discrimination in the land of the free.

Five per cent voted against concertos,—a decision that gives a body blow to the whole tribe of performing virtuosi. How can they display their best proficiency except in the classic work for instrument and orchestra? Perhaps the dissenters might be persuaded to ponder this problem and, if possible, to suggest a way out.

"Hackneyed masterpieces" aroused a slight curling of the lip on the part of four per cent of the correspondents. Because the radio programs are addressed to the general run of listeners and the sponsors are notoriously shy of limiting their prospective customers, the program-makers have to feel their way carefully among the musical shoals and cleave to the more solid and recognizable rocks. One of the justifiable criticisms of air concerts is the fact that conductors are hampered by the fear of too much experimentation.

Some listeners, on the other hand, voted against "controversial music," and thus opened a field for raging dissension. Possibly there could never be absolute agreement on this matter between the modernists and the antis, and something can be said for both sides of the question. It seems to be only fair to leave the more experimental offerings to the subscribers of modern music series, and to concentrate where necessary on the few recognized contemporary masters.

Several generalizations may be made on the basis of these replies. One is that the average run of wireless auditors have a relatively short span of attention. For this reason programs made up of short items are better than long ones—a fact exemplified in a large number of radio hours. This problem can be solved, however, without resorting to the hackneyed. One string ensemble includes delightful dance suites of Bach, Gluck and other classic composers on its nightly bills, thus providing material of the less stodgy variety that is acceptable to both the cultured and less highly specialized taste.

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W.P.A. Music in the West

A recent survey by the Federal Music Project as to the scope of its activities in various states showed California to be among the leaders in this work. Especially in the production of manuscript music works, the Los Angeles sector was active.

A list of the compositions which have been given auditions at orchestra rehearsals or played in symphonic programs in that city includes: Symphony No. 2 by Felix Borowski; piano concerto No. 1 by M. C. Moore; Minuet, Rondo and Fugue, by Heinz Roemheld; Hollywood Suite, by Charles Wakefield Cadman; Suite Passacaille, by Charles Haubiel; Night on the Desert, by Ellis Levy; Infant Suite by Radie Britain; Lament, and Deserted Garden Suite for piano and orchestra, by MacPherson; Rhapsodie Suite for the same combination, by Ralston; suite, Nero, and Marcia Sinfonica by Anthony Maggio; Mowing the Lawn from the symphonic suite, A Commuter Sings, by Mahlott Merrick; Roumanian rhapsody, Din Caval, by Milan Roder and Arnold Kraushaar; Los Cargadors, by Leo Scher; Country Roads—Unpaved, and the second movement from a symphony in D minor by Ernst Bacon; tango Pamplona and a march, Wold's Peace, by A. Babich; prelude to the opera Iris by Alois Reiser; Siquoia Gigantua by Felix Mills; American Fantasy. The Monkey's Wedding, by Harlow Mills.

The organization is continuing to devote a part of one rehearsal a week to the audition rehearsal of manuscript works, a favorable prospect for additional opportunities to hear new American music.

VARIATIONS

By Leonard Liebling

The Mikado, with Sullivan's music and Gilbert's libretto, springs eternally fresh, and especially when it is performed by the D'Oyly Carte Company in the G. and S. Series now running at the Martin Beck Theater. All the glamorous revues and sophisticated musical comedies of Broadway are not able to overshadow those great English operettas, or to keep away the nightly capacity crowds.

Fully duplicating its remarkable achievements of the 1934 season in New York, the Carte organization is a thing of joy in its lively spirit, appropriate scenic and costume outfitting, and taste and precision of musical delivery. Isidore Godfrey again is the conductor, and our city has heard no better interpreter of the lovely Sullivan scores.

The opening night was August 20, and it marked the fiftieth anniversary of the first American performance (August 19, 1886) of the original Carte singers of half a century ago, at the Fifth Avenue Theatre in New York. The work was "The Mikado" and Gilbert and Sullivan were present. On September 24 of that year, the composer served as conductor.

In the present cast are some members of the 1934 company and also some new ones. Martyn Green once more incites endless chuckles with his whimsicalities as Ko-Ko. Sydney Granville repeats his tomfooleries as the magistral Pooh-Bah. Marjorie Eyre does her delightfully coquettish Pitti-Sing. New are pretty Sylvia Cecil, a vivacious enough Yum-Yum; and Evelyn Gardiner, authoritative as Katisha. Other familiar figures appear in Derek Oldham's Nanki-Poo, Leslie Rand's Pish-Tush, and Elizabeth Nickell-Lean's Peep-Bo.

There is no outstanding singer in the company—the chorus easily wins the specific vocal honors—but all register with the authentic style and clear diction that make these performances such an unqualified delight.

Trial by Jury and The Pirates of Penzance formed the second week's bill, and again the G. and S. devotees had a chance to admire and applaud. The one-act work, an early one, is not in the later compelling vein of the exalted pair, but it offers some laughs and was done in the proper burlesque style by the Savoyards. Sydney Granville offered some capital comedy as The Learned Judge, and Ann Drummond-Grant looked pretty and sang vivaciously as The Plaintiff.

The Pirates moved along the lines made familiar by the New York performances two years ago, and furnished endless joys. John Dean was new as Frederick, and so was Brenda Bennet as Mabel. Both scored strongly, especially in the poetical duet of the second act. Evelyn Gardiner did a robust and propulsive Ruth. Darrell Fancourt still shines as The Pirate King, and Sydney Granville as the most hilarious Sergeant of Police. Martyn Green's delivery of the opening "Major General" song, the exquisite singing of the chorus, and Isidore Godfrey's sympathetic conducting (he made a gem of the overture) in themselves represent complete value for the paying customers.

The Gondoliers, featuring the third week of the Cartes, found the theatre as full as at the previous operettas. Many G. and S. connoisseurs prefer The Gondoliers to the rest of the series, and it has indeed a score of singular refinement and charm, the melodies and orchestration often suggesting Mozart and Rossini in sprightliness and elegance.

Martyn Green is an inimitable Duke of Plaza Toro, and his funmaking has understanding support from Sydney Granville as Don Alhambra del Bolero. Evelyn Gardiner does admirable work as the ducal spouse of Toro, and the rest of the ensemble scores effectively too.

Of uncommon taste and color scheme are the settings and costumes.

* * *

Light melodies from the past came to hearing again on August 22, at the new Randall's Island Stadium, when Fortune Gallo and the Shuberts began *al fresco* performances there with Floradora.

The new venture followed Gallo's highly successful experiment at Jones Beach (with "opera on the water and under the stars") and once more he displayed his Midas touch in lyrical matters, for huge throngs attended the opening (about 7,500) and also the succeeding productions on the island.

With loudspeaker aid, the performers had no difficulty in reaching the listeners, the tunes and dialogue registering satisfactorily. The mammoth stage had credible scenery well lighted, the costumes were lavish, and in addition to a large chorus, Gallo supplied also the Fokine Ballet of about fifty dancers.

A novelty was the staging of the celebrated sextet, duplicated fourfold, the twenty-four members being divided into groups, one in the clothes of the turn of the century, the period when Floradora was first produced; another in the costumes of 1920 when the operetta was restored here; a third in the garb of this year and doing 1936 Broadway dances; and a children's group representing the Floradora sextet of 1946.

Racquel Malina (Dolores), Hope Emerson (Maraquita), Jean Garfield (Paquita), Doris Patson (Lady Hollywood), Sandra Ward (Angela), Richard Temple (Gilfain), George Trabert (Frank), Richard Keene (Donegal), Walter Wimin (Leandro) and Douglas Leavitt (Tweedlepunch) were the principals who formed an efficient cast, with however some overstressed singing and acting, in the mistaken notion that the loudspeakers might not be loud enough, and that the distant audience might need physical demonstration to substitute for invisible facial play.

Paul Haakon and Nina Whitney doubled admirably in several solo and duet dances. The none too good orchestra taxed all the baton skill of Pierre de Reeder.

All in all, it was a splendid evening of entertainment and outdoor beauty, with the weather misbehaving for only a few damp minutes during the single intermission.

Gallo now is the undisputed Stadium king of grand and light opera, and I expect to see many cities make bids for him in that capacity next summer.

* * *

Time has not treated the Floradora music kindly. It sounds incredibly pale to 1936 ears, and aside from the graceful tune of the sextet, offers nothing to compare at all with the ditties by Kern, Rogers, Youmans, Porter, Gershwin and other light lyricists of the present moment.

* * *

Fitting punishment should be meted out to A. C. L., who reports and suggests: "I read recently that Jose Iturbi refused to continue his leading of the Great Lakes Symphony Orchestra (Cleveland, O.) because he objected to the sale of 'hot dogs' (frankfurter sausages). Why did he not simply join in the spirit of the occasion, play Hunding's music (Wagner), Hoffmann's Barkarolle, a Bach Curante, and then acknowledge the applause with several bows — bow-wows, as it were?"

* * *

On a thin sheet of Arizona copper, come written greetings from Nino Martini and his manager, Jack Salter (of Evans & Salter), who are at the San Xavier Mission in Tucson, Ariz., where the final scenes of the tenor's new film take place. In it, Martini plays the part of a desperado, and I have a lurking suspicion that if he turns out to be not the toughest of bad men, he will at least be the best singer of them all.

Werner Janssen's original and eloquent music for the film, The General Dies at Dawn, is one of the best scores done so far in pictures. It moves between the extremes of modernism and frank melody, has descriptive power, and knows when to be tactfully silent where the dramatic action needs no tonal commentary. Janssen's orchestration is nothing less than masterful. It would be a grievous musical loss were he not to continue screen composing in the intervals between his travels as a conductor.

* * *

Hollywood's wooing of opera singers seems to have been only a flirtation.

* * *

Governor Lehman, of New York, plays the cello, is the report spread by Republicans who would like to see him defeated for re-election next November.

* * *

Nation's Business, a magazine, advertises the slogan, "America is a tune. It must be sung together." With the solos for the favored few, and the chorus for the peepul?

* * *

Jan Kubelik recently applied for American naturalization papers in San Francisco. The cub reporter who wrote a little squib about it, handed in his copy containing the sentence: "Kubelik is a world famous violinist, a celebrated composer, and a chaconne."

The copy editor, who knows a thing or two, asked him, "what the hell he meant," whereupon the reporter replied that he had consulted the files on the violinist and found that the music critic had called him that in a review. As evidence, the cub proudly produced the clipping and pointed to a sentence which began, "The performance of the chaconne was extremely," etc., etc.

As Variations remarked many years ago, *chaconne à son gout.*

* * *

A graphic story is told in the headlines of the reproduced press clippings shown here. Only a couple of seasons ago, calamity howlers announced the end of the piano, with cessation of its use and manufacture. Since then, the piano business has flourished by leaps and bounds, and now shows the proportions enjoyed by the industry in the 1920's. Home music-making by hand again exerts its old time fascination, in spite of the mechanical keyboards (now almost obsolete), the phonograph and the radio. The king of all instruments will reign as long as the art of music lasts.

They Said IT Was Through
PIANO INDUSTRY SETS 15-YEAR SALES PEAK
Music Industry Hits High Prosperity Note
NEW YORK Herald Tribune
Wednesday, July 29, 1936
Pianos Again
BOOMING BUSINESS IN PIANOS OBSERVED
Piano Makers Find Six-Month Trade Is Best in 15 Yrs.
'BIG BOOM REPORTED IN PIANO BUSINESS'
PIANO MAKERS SEE INCREASE
Six Months' Business Best in 15 Years
BIGGEST BUSINESS IN YEAR HELPING MUSIC INDUSTRY
Music Merchants Hear Sweet Refrain
Business Reported Best in 15 Years
PIANO BUILDING ENTERS NEW ERA
Jenkins Music Company Has Vertical Type Now on Display
Music Industry Hails Better Business
TRADE SHOWS SET BUSINESS RECORD

From a full page in THE METRONOME, September, 1936.

From Our Readers

Where Are Destinn's Relatives?

Camden, N. J.,
September 2, 1936.

To the Musical Courier:

We should like to ask if you can, and will, favor us by supplying present addresses of Fernando De Lucia, Esq., and Connie Hanafin, formerly recording artists for this company. We, of course, should have these addresses, but we have been out of touch with these artists so long that we lost track of them. Will you also advise if possible, the address of the persons interested in the estate of Emmy Destinn, as we would like to get in touch with this artist's heirs?

Thanking you in advance for any information you may be able to furnish, we remain

Very truly yours,
H. C. DARNELL,
Manager of Copyright Section,
care of RCA Manufacturing Co., Victor Division, Camden, N. J.

[EDITOR'S NOTE.—*The Musical Courier is not in possession of the desired addresses, but suggests that if any of its readers have the information, they kindly communicate with the writer of the foregoing letter.*]

Society for Publication of American Music Seeks New Works

The Society for the Publication of American Music, (A. Walter Kramer, president), announces that it will again examine chamber music manuscripts with a view to publication. Compositions must be by American citizens or by composers who have applied for citizenship. They should be sent, up to October 15, 1936, to the society's secretary, Miss Marion Bauer, 40 West Seventy-seventh Street, New York, N. Y.

Manuscripts must not bear the composer's name, but should be marked with a pseudonym. The composer's real name and address should be enclosed in a sealed envelope with the pseudonym marked on the outside. Manuscripts will be returned, express collect, insured for any amount stipulated by the composer.

Opera Season Opened at New York Hippodrome

A season of opera at the Hippodrome, New York, was inaugurated by Alfredo Salmaggi on August 21, when he presented a performance of Carmen as the opening feature. Grace Angelau had the title role, and sang it with spirit and tonal beauty. Charles Hart was an effective and vocally competent Don Jose, and the part of Escamillo was well taken by Angelo Pilotto. Geraldine Nolan won app'ause as Micaela. Others in the cast were Mildred Ippolito, Ivy Dale, Nino Ruisi, Constante Olivaro, Fausto Bozza and Pietro Righi. The occasion also marked the American debut of the conductor, Fritz Mahler, nephew of Gustav Mahler. He proved a potent and musicianly director, his success especially striking in view of the fact that he had had no opportunity for a full orchestra rehearsal. There was a large crowd on hand.

This was the first of a pre-season series of grand opera given by Mr. Salmaggi's forces. Ten performances were on the list, including productions of Cavalleria Rusticana, Pagliacci, Rigoletto, Barber of Seville, Faust, Traviata, Madam Butterfly, Aida and La Boheme. The Hippodrome operas resume on October 2. The repertoire is to be extended to take in a Sunday matinee series of Wagner operas, it was announced.

M. L. S.

OBITUARY

Plunket Greene

LONDON.—Harry Plunket Greene, eminent Irish baritone, died here on August 19 at the age of seventy-one. Mr. Greene was born in Dublin, the son of Richard J. G. Greene and Louisa Plunket, fourth daughter of Baron Plunket. He was educated at Clifton College, Dublin; at Stuttgart, Florence and London, and prepared for the bar. However, his vocal endowments were such that he decided to follow a musical career, studying with Arthur Barraclough, Hromada, Vannuccini, Alfred Blume and Francis Korbay. He was widely heard in concert, his repertoire, one of the most extensive of his time, including numerous Irish folk songs. He also was a member of the opera at Covent Garden in 1890.

Mr. Greene was a professor of singing at the Royal Academy of Music and the Royal College of Music, and was a fellow of the Royal College of Music. He was the author of several books, the subjects treated embracing sports as well as tonal matters. He was much interested in the extension of musical knowledge, and acted as judge at many festivals. Mr. Greene married in 1899 Gwendolen Maud, second daughter of the late Sir Hubert Parry. They had two sons and a daughter.

Grace Kerns

WILLIAMSBURG, VA.—Grace Kerns, head of the vocal department of Randolph-Macon Woman's College at Lynchburg and a prominent oratorio singer, was killed in an automobile accident near here on September 10.

K. T.

Dan Gridley

SANTA BARBARA, CAL.—Dan Gridley, tenor, who had made many appearances in concerts and festivals throughout the country, died in Cottage Hospital here on Sept. 6. Mr. Gridley, who was forty-five years old, had been spending the summer in California and entered the hospital three weeks previously after suffering a heart attack.

Mr. Gridley was born in Los Angeles, the son of Frederick H. and Elizabeth Gridley, and studied music there with Otto Morando and Will Rees. He made his debut there in 1926, and since that time had sung widely, especially as an oratorio soloist. He had been heard with the Hollywood Bowl Orchestra, the Los Angeles Philharmonic, the New York Philharmonic-Symphony Orchestra, the Chicago Symphony, Philadelphia Civic Opera, the Los Angeles Oratorio Society, the Schola Cantorum, New York; the Boston Handel and Haydn Society, Hartford Oratorio Society, New York Oratorio Society, the Bach Society of New Jersey, and at the Cincinnati, Bethlehem, Ann Arbor and Keene, N. H., festivals. He was also a regular soloist at the Riverside Church in New York City.

He is survived by his wife, Mrs. Golda Schaub Gridley, and by three sons, Harland, Warren and Keith.

Dr. Philip Henry Goepp

PHILADELPHIA.—Dr. Philip Henry Goepp, musician, teacher and composer, died on August 25 at his home here. He was seventy-two years old and unmarried. Dr. Goepp was the composer of The Lost Prince, a fairy opera; a tone poem, King Cole; a Hindu suite for orchestra, a sonata for piano and violin, a quintet for piano and strings and numerous songs and anthems. For many years he wrote descriptive program notes for the Philadelphia Orchestra. He also wrote Symphonies and Their Meaning, edited Annals of Music in Philadelphia and contributed articles to magazines. Dr. Goepp was a founder and former president of the Manuscript Society in Philadelphia and was an honorary member of the Harvard Music Club. He was professor of music at Ursinus University and instructor in the theory of music at Temple University. From the latter institution he received the degree of Doctor of Music.

Henry Schoenefeld

LOS ANGELES, CAL.—Henry Schoenefeld, American composer, conductor and pianist, died at his home here August 4, after a short illness. He was born in Milwaukee, Wis., October 4, 1857. He studied with his father, Friedrich Schoenefeld, and his brother Theodore, then at the Leipsic Conservatory with Richter, Reinecke, Schradieck, Coccius, Papperitz and Herman. In 1878-9 he studied composition with Eduard Lassen in Weimar. After making a piano tour of Germany, Mr. Schoenfeld settled in Chicago as teacher and composer. There he taught at the Chicago Musical College and conducted the Germania Männerchor, 1891-1902. After 1904 he was resident in Los Angeles, and conducted the Women's Symphony Orchestra and the Germania Verein for many years. In 1915 he was the leader of the first Pacific Sängerfest in this city, his chorus winning trophies offered by the Emperors of Germany and Austria. He was one of the first American composers to recognize the possibilities of Negro and Indian themes and used the latter in a music drama, a pantomime and other works. His prize-winning works included a symphony No. 1 (National Conservatory, New York), sonata for violin and piano, op. 53 (Henri Marteau Prize, Paris), Song of Love (Lillian Nordica Prize). Other published compositions included a suite for string orchestra, violin and cello concertos, choral music, piano pieces and songs. Until his death he was closely identified with the musical development of Southern California.

B. C.

Marcel Chailley

PARIS.—Marcel Chailley, violinist and teacher, died here June 10. Born at Asnieres in 1881, pupil of Giloso and Berthelier, he commenced his career as soloist after his Conservatoire prize in 1902. For a time he was second soloist of the Colonne Orchestra, Jacques Thibaud occupying the post of first soloist.

In 1905 Marcel Chailley founded a string quartet, which rapidly became known as one of the best in this part of Europe. In 1908 he married Celiny Richez, young pianist, one of Pugno's favorite pupils, and then, either with the Chailley Quartet or the Chailley Quintet, realized numerous tours in Italy, Switzerland, England (with Saint-Saëns), Belgium and Spain.

At this period, and at the height of its career, Chailley disbanded his quartet, voluntarily renounced further public appearances, and began to devote himself exclusively to teaching, in which domain he was quickly recognized as one of the foremost of French violin pedagogues. He established violin teaching at the Ecole Normale de Musique, which had just been founded, himself heading the violin department as Thibaud's authorized representative. Later he became the collaborator of another French violin master, Jules Boucherit, working with him both at the Paris Conservatoire and in the Boucherit-Chailley Violin School.

He is survived by his wife, Mme. Chailley-Richez (pianist); a son, Jacques, musicologist-specialist in the music of the Middle Ages, and who arranged and conducted the musical part of the Mystère de la Passion, given before Notre Dame; and by two daughters, the second of whom, Therese, aged fifteen, won the first prize in viola, at the Conservatoire five days after her father's passing.

I. S.

Stanley W. Van Wart

Stanley W. Van Wart, organist, descendant of a historical family of New York State, died at his home in New York City on August 17. Mr. Van Wart was musical director of the Church of Our Lady of Lourdes for twenty-five years; also organist at St. Paul's Church. He had studied under renowned organists and was a member of the American Guild of Organists. He is survived by his mother and a sister.

Jacques Coini

PARIS.—Jacques Coini, former stage director for the late Oscar Hammerstein's Manhattan Opera Company in New York and also for the old Chicago Grand Opera Company, died on August 23 at The Hague. He was about seventy years old. Mr. Coini was a Frenchman by birth, and won prominence as a stage manager in his own country and London as well as America. He is credited with being the first to produce Wagner's Parsifal outside Bayreuth, a performance which took place in Amsterdam, where Mr. Coini then was located, nearly a year before the opera was given in New York.

Mrs. Michael Gobert

Mrs. Beatrice Gobert, sister of Mana-Zucca, died on August 23 in New York City. Besides her sister, she is survived by her husband, Michael Gobert.

Dr. Orlando Augustine Mansfield

LONDON.—Dr. Orlando Augustine Mansfield, composer, author, editor and lecturer, died on July 7 in Cheltenham. He was seventy-two years old. Dr. Mansfield, born at Horningsham, Wiltshire, England, and educated privately. He won music degrees from Trinity University, Toronto, and the University of Toronto, and was a member of many American and British musical organizations. From 1912 to 1917 he was professor of music at Wilson College in Pennsylvania, and from 1918 to 1923, professor of theory and composition at Brenau College, Georgia. He is said to have composed or arranged more than 1,000 musical pieces, and his writings and editings were extensive.

R. P.

Victor Lubalin

Victor Lubalin, forty-seven, cellist and member of the New York Philharmonic Orchestra since 1922, died in New York on September 10. Mr. Lubalin had studied the cello with William Eban and had played with chamber music groups before joining the New York Symphony Orchestra under Walter Damrosch. He is survived by three brothers and two sisters.

Umberto Beduschi

CHICAGO. — Umberto Beduschi, Italian tenor, died last month in Chicago, after an extended illness, at the age of seventy-three. Mr. Beduschi was for many years an interpreter of modern Italian opera and sang under Toscanini, Mugnone and Mancinelli. For the past thirty-two years he had his studio in the Auditorium Building in Chicago. He is survived by his widow Mrs. Jean Cable Beduschi.

Fannie L. Cole

CHICAGO.—Fannie L. Cole died here on August 16. Mrs. Cole was the wife of Rossetter G. Cole, composer and theory teacher, and herself a musician. In 1892 she became head of the piano department of Ripon College school of music and two years later took the same position at Grinnell College in Iowa. After moving to Chicago, Mrs. Cole continued her activities as pianist and teacher. She served two terms as president of the Musicians Club of Women and two as president of the Society of American Musicians. Mrs. Cole is survived by her husband.

C. R. Corley Gibson

C. R. Corley Gibson, president of the Kohler Industries Sales Corporation of New York, dealers in Kohler-Campbell and twelve other makes of pianos, died in Bermuda on July 23. Mr. Gibson's home was in Darlington, N. J. He was forty-three years old, and leaves his mother, two daughters, two sisters and a brother.

André George

NANCY, FRANCE.—André George, composer, died here following an operation. Author of various *à capella* choruses and numerous songs, he is best known for his Chansons Lorraines.

I. S.

MODERNISTIC COMPOSER: *"It's a shame to treat this pig like that. But it's the only way I can hear the orchestral effect I need in my new score."*

MUSICALES

Edwin and Jewel Bethany Hughes in Two-Piano Recital

The sixth and final recital in his summer master class was given by Edwin Hughes and Jewel Bethany Hughes, on August 12, at their residence before a large audience. The two-piano program included Poulenc's witty and ironic concerto in D minor, a work of insouciant charm with some jazz influence in one of its movements. The performance showed the ability of Mr. and Mrs. Hughes to give a searching reading of a characteristic modern score. The work had what was said to be its first New York performance on this occasion.

The second group included Reinecke's Impromptu, op. 66, on a theme from Schumann's Manfred, the Habanera from Ravel's Rhapsodie Espagnole, a two-piano arrangement of Charles Repper's Night on the Levee (especially made for Mr. and Mrs. Hughes) and Petyrek's engaging and dissonantal Concert Etude in D Major, which was so well received that it had to be repeated. Liszt's Concerto Pathetique was the final offering.

All the works were performed with the perfect ensemble and artistic accord which marks the playing of this gifted pair of pianists, who have a high rank for musicianship as well as brilliance of technical achievement. The capacity gathering was extremely enthusiastic in its reception of the exemplary playing of the artists, who were induced to add encores.

Ben Jones was heard in an evening recital on August 5. He played a program which included the Bach-Liszt Organ Prelude and Fugue in A minor, the Debussy Suite pour le piano, and the F minor Chopin concerto, with Mr. Hughes at the second piano for the orchestral accompaniment of the last number. The temperamental playing of this brilliant young artist aroused much applause, and he was obliged to respond to many encores.

Evelyn Miller gave the fourth recital in the master class evening series, opening with a tonally lovely and technically finished performance of the Mozart D minor concerto. This she followed with the rarely heard Busoni arrangement of Bach's D minor toccata and fugue, developing in this composition a wide tonal range. A well-played group of Chopin, and numbers by Brahms, Bortkiewicz and Strauss-Grünfeld furnished the material for the balance of the program. Several encores were demanded and given at the close of the printed numbers. Miss Miller, who was soloist with the Knoxville Symphony Orchestra last season, will be heard in the same city in recital early in the fall.

R. K.

Gertrude Rünger and Franca Somigli Engaged for Metropolitan Opera

Edward Johnson, general manager of the Metropolitan Opera, who returned from Europe on the SS. Normandie August 17, announced the addition of several new artists to the opera personnel. Gertrude Rünger, Polish dramatic soprano, who has appeared at the Vienna and Berlin State Operas, will sing Wagnerian roles at the Metropolitan in the coming season. Marian Clark, American soprano, who has been heard in leading roles in Italy in the last four seasons under the name of Franca Somigli, is another new Metropolitan artist. Mr. Johnson also confirmed the engagements of Kerstin Thorborg, Swedish mezzo-soprano, and of Dr. Herbert Graf, Viennese stage director, who staged the production of Die Meistersinger conducted by Toscanini at the Salzburg Festival this summer. Maurice de Abravanel, conductor, has been engaged. Further additions to the roster, Mr. Johnson said, are to be announced soon.

I SEE THAT

John McCormack is to arrive here this month after a two years' absence during which he has been concertizing in the British Isles. Mr. McCormack is scheduled to give forty recitals in this country during the season, beginning in Nashville on October 12. He will remain through March.

* * *

Maurice Matteson has collected a book of Southern mountain folk-songs, which has been published under the title of Beech Mountain Ballads. The baritone will appear during the coming season in a lecture-recital, Ballad Bagging, with Augusta Lofton Matteson at the piano.

* * *

Emma A. Dambmann resumes musical activities and vocal lessons on October 12 at her New York studio.

* * *

Walter Pfeiffer has accepted the post of head of the orchestra and violin departments of Augustana College and Theological Seminary, Rock Island, Ill.

* * *

Paul Althouse, tenor of the Metropolitan Opera, is to sing the role of Samson in a concert version in English of Saint-Saëns' Samson and Delilah at the Worcester (Mass.) Festival, October 5. This is the sixth time Mr. Althouse has been a soloist at this annual festival.

* * *

Earle Spicer, baritone, has been heard during July and August over the national network of the Canadian Radio Commission on a new Halifax program, Music to Remember.

* * *

Rachelle Shubow, pianist, recently appeared over the radio from WCAX. On August 27 she gave a program with Thelma Spear Lewisohn, soprano, for the Authors League, Newport, Vt. Ludwig Lewisohn was one of the speakers. Miss Shubow has resumed teaching in Boston and at her studio in New York.

* * *

Lois Huff, contralto, made three appearances recently in the season of grand opera presented by Alfredo Salmaggi at the New York Hippodrome. Miss Huff sang Suzuki in Madam Butterfly, Siebel in Faust, and Amneris in Aida, on September 4, 5, and 7, respectively.

* * *

Sina Adlersberg, contralto of the Vienna Volksoper, returns to America in September.

* * *

Alma Michelini, soprano, has been touring in concert in Sweden since July. She returns to New York the early part of October.

* * *

Horace Britt appeared as soloist with the Promenade Symphony Orchestra at Toronto, Ont., on August 20. The cellist played a concerto with the orchestra and also a solo group.

* * *

Betty Paret, harpist, has returned to New York and resumed concert work and teaching. Miss Paret is now under the management of Harriet Steel Pickernell.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1936

Provisional List, Subject to Addition and Correction

SEPTEMBER

August 8 to October 3	London	Promenade Concerts
September 3, 5 and 8	Hereford	Three Choirs Festival
September 6 to 12	Graz, Austria	Styrian Opera-Concert Week
September 18 to 28	Geneva	Debussy Festival
September 20	Gorlitz	Silesian Music Festival

OCTOBER

October 6 to 13	Frankfort a. M.	Sacred Music Week
October 10 to 12	Königsberg i. Pr.	23rd Bach Festival of Neue Bachgesellschaft
October 11	Leipsic	Bruckner Festival
October 21 to 25	Sheffield	Music Festival

Charles Lagourgue, teacher of voice, composition, composer, conductor and lecturer, had an important career in the West before settling in New York. He has been decorated as Officer of the French Academy.

* * *

Susanne Fisher was heard in the Kraft Music Hall broadcast of September 10.

* * *

Margaret Speaks, soprano, returning in October from European engagements, will resume her coast-to-coast Firestone broadcasts and begin an extensive concert tour in this country. In her concerts abroad she sang songs by American composers, including her uncle, Oley Speaks.

* * *

Alice Garrigue Mott, after a summer in Switzerland, resumes teaching at her New York vocal studio in September.

* * *

Norman Roland, baritone, artist-pupil of William Thorner, sang Valentine in Faust on September 5 and Silvio in Pagliacci on September 7 with the New York Hippodrome Opera Company.

* * *

Amelia Braddock, mezzo-soprano, gave an intimate musicale at her studio in Carnegie Hall, New York, on August 1. Sara Knight was her accompanist in a program which included music by Handel, Mozart, Schubert, Franz, Saint-Saëns, Thomas, Strickland, Dvorak, Carpenter, Kountz and Landon Ronald.

* * *

George Hirosé, Japanese baritone, leaves at the end of September for a concert tour of the Orient and appearances in the Toho Theaters, Japan.

* * *

Raymond Bauman, pianist-teacher, has reopened his New York studio for the 1936-37 season.

* * *

Edith Henry, after spending the summer coaching in Hollywood, reopens her New York studio on October 1.

* * *

Margaret E. Oldham, pupil of Mrs. H. R. Watkins of Oklahoma City, Okla., won a place on the Red Star list, with high honors, in the recent National Piano Playing Tournament.

Augusta Cottlow spent her summer holiday in Oregon, Ill., with her brother, Dr. B. A. Cottlow, and his family. The pianist has returned to the east and is teaching at her New York studio.

* * *

Barbara Blatherwick, coloratura soprano, has returned to New York from a brief stay at Lower Saranac Lake, where she rested after teaching activities and concert appearances. Miss Blatherwick's 1936-37 concert schedules are being formulated and it is expected that she will be heard in New York, New England and the South.

* * *

A new composition, Les Cloches de Noël (The Christmas Bells), by Suzanne d'Olivera Jackowska, French composer and poet, will soon be published. The song is to be ready shortly for solo, duo, male chorus, piano, organ and carillon.

* * *

Ester Comas, Puerto Rican coloratura soprano, a graduate of the Milan Conservatory, who is making a concert tour of the world, arrived in New York recently for radio and opera auditions.

* * *

Frances Blaisdell, flutist, was guest artist on the NBC Music Guild program on September 10. She was assisted by harp, cello and piano combination.

* * *

Marcian Thalberg, pianist, who has been abroad for the past few years teaching and concertizing, will be in America during 1936-37 on the faculty of the Cincinnati College of Music. Mr. Thalberg begins his work there on October 15.

* * *

Winifred Parker will resume her fall teaching in New York City on October 1.

* * *

Louis Dornay and Betsy Culp, of the Dornay-Culp Studios, return to New York by the SS. Normandie on September 28 from a summer vacation in Holland. Among the early fall activities of singers from the Dornay-Culp Studios are two appearances on the Firestone program by Lucille Manners, the first of which takes place on September 21.

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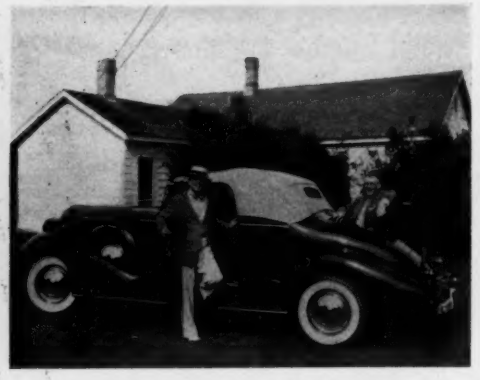
THIRD HOUSE

GIOVANNI MARTINELLI,
tenor of the Metropolitan Opera, in the Forum at Rome. Mr. Martinelli is spending the summer on vacation in Italy, returning to America early in the fall for his usual autumn concert tour before the opening of the Metropolitan season

SERGE BOROWSKY
(left), baritone and vocal teacher of Jacksonville, Fla., on vacation in Switzerland. With him are Chalmers Clifton, the conductor, and Mrs. Clifton. Mr. Borowsky has returned to America following several months of concertizing and travel in Europe.



THUEL BURNHAM
(standing), concert pianist and teacher, and Russel Wragg, composer-pianist, in their new Cadillac Fleetwood.

EMANUEL FEUERMANN,
Austrian cellist, playing deck tennis on board the SS. Empress of Japan on the way to Japan. Mr. Feuermann has now completed his tour of that country and China and has gone to South America.

LOIS BANNERMAN,
harpist, at her home on Long Island, N. Y., where she is preparing programs for the coming season.

SUSANNE FISHER and HARRY JACOBSEN
in the Bois de Boulogne, Paris. The American soprano's recital took place in June at the Salle Gaveau.

SHURA CHERKASSKY,
pianist, in front of his house in Rockport, Me., where he spent the summer.

ALEXANDER BLOCH SUMMER SCHOOL.
Some teachers and students of the first summer classes in several years at Hillsdale, N. Y. Included are: Alexander Ware, of Greenwich, Conn.; Broadus Erle, Detroit; Alexander Bloch; Leonard Krupnik, Chicago; Theodore Klebsattel, Boston; Eolo Testi, New York; Dante Bergonzi, Winter Park, Fla.; Emil Bloch, who teaches theory and composition; Mrs. Alexander Bloch; Claudelle McCrary, Tampa, Fla.; Lily Love and Mabel Watson, Devon, Pa.; Helen Wallace, Molly Kruskal, Margaret Goodman and Roger Kuhn, all of New York. Messrs. Ware, Klebsattel and Testi and Miss McCrary comprise the summer class second quartet.

BEFORE THE HOME OF THE AMERICAN CONSUL-GENERAL AT BUDAPEST.
Left to right, Mr. Stewart (the consul-general), Mary Garden, Mrs. Stewart, Jean Tennyson, American soprano, who had just appeared in Budapest as Mimi in La Boheme, and Arpad Sandor.

MIRIAM MARMEIN
rehearsing at her Outdoor Dance Theater at Manomet, Mass., for summer concerts given at Edgartown on August 25 and Westford, Mass., August 31. Miss Marmein has appeared many times at Westford and during the summer has given master classes in special dance repertoire at her Outdoor Dance Theater Studio; also at the Lucille Stoddart Convention and that of the Dancing Masters of America, both in New York City.

ALBERT SPALDING
taking his daily exercise on his estate at Great Barrington, Mass. (Cosmo-Sileo photo.)

A GROUP IN THE GARDEN OF OLGA STEEB'S HOME
in Beverly Hills, Cal. Left to right, Miss Steeb, pianist; Sascha Jacobinoff, violinist; Creighton Pasmore and Victore Trerice, duo-pianists. Mr. Jacobinoff was musical director of the recent five-day festival at Carmel, Cal., in which two complete cantatas were given, as well as chamber music and orchestral works. Miss Steeb, Pasmore and Trerice gave one evening's concert jointly, playing a Bach program. Miss Steeb and Mr. Jacobinoff are to appear in concert together during the coming season.

JACQUELINE SALOMONS,
French violinist, with her cousin Jean-Pierre Aumont, motion picture actor, in Brittany where Miss Salomons has spent the summer, preparing her programs for next season. She returns to America in January.

DOROTHY ORTON
on board the SS. Europa. Miss Orton sailed from New York on June 21. During her stay in Paris she was guest soloist at the American Church, Quai d'Orsay, July 5, singing These Are They Which Came Out of Great Tribulation, from Gaul's Holy City. From Paris she went to Soprabolzano to study with Louis Bachner.

HARRIET FOSTER,
New York contralto and voice teacher, at the close of her summer season had her vacation in the White Mountains at Sugar Hill. Mrs. Foster will resume teaching on October 1.

IN THE GARDEN OF THE AMERICAN LEGATION IN TANGIERS
Left to right: David Brynley, tenor; H. S. Ede, assistant director of the Tate Gallery, London; Mr. Blake, American Minister to Morocco; and Norman Notley, baritone. Mr. Notley and Mr. Brynley are spending the summer at their cottage at Corfe Castle in England. Recently they motored to London to sing at a private party and to give a broadcast to Canada.

EDGAR SCHOFIELD,
New York voice teacher, in the patio of his Hollywood studio, "Wishing Well." Before going to Hollywood about July 1, Mr. Schofield taught three weeks at Utah State College. Following a month in Hollywood, Mr. and Mrs. Schofield motored to San Francisco and Carmel-by-the-Sea before leaving for New York.

MR. and MRS. RENÉ MAISON
on the SS. Cap Arcona en route to South America for the tenor's season in opera at Buenos Aires and Rio de Janeiro.

BERNARD LABERGE,
New York impresario, while in Paris recently was guest of honor at a luncheon of the Anglo-American Press Association. From left to right the photograph shows (beginning with the fourth person): Gaston Bergery, Deputy for the Seine-et-Oise, one of the most prominent French political leaders of the day; Edmond Taylor, president of the Anglo-American Press Association; Mr. Laberge; Percy Philip (foreground), general secretary of the Association and correspondent-in-chief of the New York Times, and Irving Schwerké (extreme right), general European representative of the Musical Courier. Mr. Laberge has resumed his managerial activities in New York following an extended business trip abroad. (Acme Newspictures.)

EZRA RACHLIN,
young American pianist, in Rockport, Me., where he enjoyed a holiday. Mr. Rachlin begins his season's activities with his recital at Town Hall, New York, on October 31. He then is to appear in recital under the auspices of the Pittsburgh Mendelssohn Choir, with other orchestral and recital engagements to follow.

ISH-TO-OPI,
Choctaw Indian baritone of Hollywood, will make a concert tour in the coming season in Arizona, Texas, Georgia, Oklahoma, Louisiana and Tennessee under the management of Robert L. Hollinshead.

PROF. LOUIS BACHNER
and the class of singers who studied with him at Soprabolzano, Italy, this summer. The Americans included in this group are Agnes Davis, Dorothy Orton, Estelle Morris, Constance Sullivan and Clifford Menz, all of Sew York.

CARL M. ROEDER (standing, extreme right) WITH HIS PUPILS
in the summer course which he conducted at the Barrington School, Great Barrington, Mass. Left to right, back row: Robert Riotte, Ann Hommann, Otto Schlaaff, Doris Frerichs, Margaret Eastburn, Mr. Roeder; front row, Rosetta Goodkind, Sarah Hill, Frances Hogan, Jeanette True, Katherine Braun, Celia Schlaaff, Elizabeth Schweitzer.

JEAN FARDULLI,
the Greek baritone, arriving in Athens where he has passed the summer. He will return to New York in October for concert appearances. Last season Mr. Fardulli sang with the Chicago Opera Company. (Photo © by Kourbetis.)

Salzburg Festival

(*Continued from page 5*)

heard were Augusta Oltrabella (Nanetta); Mita Vasari (Mistress Page); and Angelica Cravcenko (Mistress Quickly). There were endless ovations for the conductor and singers.

On the previous day there was a performance of Mozart's Così Fan Tutte under Weingartner which had many excellencies of ensemble if not the highest brilliance of individual vocal contributions, and on August 1 a large audience heard Bruno Walter's noble reading of Gluck's Orpheus, presenting Kerstin Thorborg as a rich-voiced hero, Novotna as Eurydice, and notable choral and ballet features, the last staged by Margarete Wallmann.

Monteux in French Concert

An international air pervaded the morning concert of French music conducted by Pierre Monteux with the Vienna Philharmonic Orchestra at the Mozarteum on August 2. An extensive representation of Gallic composers brought Berlioz's overture to Benvenuto Cellini, the Franck symphony, d'Indy's prelude to Fervaal, Debussy's Nuages and Fetes, and one of Ravel's Daphnis et Chloe suites, all interpreted with that finesse, balance and knowledge of tradition peculiar to Monteux. The last work was the climax of a highly rewarding concert and brought an ovation.

On the same evening the Salzburg Cathedral was the scene of a stirring performance of Bruckner's Mass in E minor and Te Deum, sung by the choirs of that institution, with Josef Messner, Cathedral music director, leading.

Die Meistersinger the Highlight

Much anticipation had been stirred by Toscanini's intention to do Die Meistersinger, and the progress of rehearsals had been followed by all with highest interest. The reality, as revealed on August 8, eclipsed even anticipation, and proved the most splendid event of the festival, or indeed of any previous one. There were new settings by Kautsky, of much beauty and atmospheric suggestion, and the stage direction of Dr. Herbert Graf was highly effective. But the musical reading of Wagner's great comedy under the Italian conductor provided the *clou* of the evening's overwhelming impressiveness. The orchestral tone was superb, the details of the score outlined in minute perfection, while singers cooperated to give all the roles their due value. The cast included Hans Hermann Nissen, taking the place of Friedrich Schorr as Sachs; Lotte Lehmann as a vocally delightful Eva; Charles Kullmann, American tenor, singing Walther creditably for the first time; Herbert Alsen, Pogner; Hermann Wiedemann, Beckmesser; Kerstin Thorborg as Magdalene; Richard Sallaba as David, and others in the large company of Nurembergers. The occasion brought loud testimonials and many recalls for the participants—in short, an event of the first water.

Honors for Hugo Wolf

Hugo Wolf's opera, Der Corregidor, was sung at the Festspielhaus on August 11, under Bruno Walter, a zealous propagandist for this work. The cast included Vienna State Opera artists, and the staging was also that offered at that institution. The cast, headed by Novotna as the miller's wife, was an uneven one, but the musical reading was worthy of Walter's high authority. On the same day the conductor headed a delegation of state and musical notables who unveiled a memorial tablet on the house here where Wolf lived while serving as assistant conductor at the civic theatre in 1881.

One of the highlights among the concert events was Toscanini's conducting of the Brahms Tragic Overture and Requiem in his first orchestral appearance of the summer here on the morning of August 12. The Festspielhaus was the scene of this unusual program, in which the Vienna Philharmonic and Opera chorus were assisted by Anna Bathy and Alexander Sved as soloists. Another event, a few days previously, was Walter's concert with the orchestra in the Mozarteum, when he offered Schumann's first symphony and the second of Brahms.

Rodzinski Hailed in Debut

The appearance of Dr. Artur Rodzinski, conductor of the Cleveland Orchestra and of the New York Philharmonic for part of the coming season, was much anticipated here. He had a strong ovation when he led the Vienna Philharmonic players in a morning concert at the Mozarteum on August 16. This offered several novelties and soloists. The unusual list included a partita for orchestra by Wilhelm Jerger, double-bass player of the orchestra; Beethoven's violin sonata in F major, arranged for piano and orchestra by Franz Schmidt and played by Paul Wittgenstein, noted one-armed pianist, with excellent effect; Shostakovitch's first symphony; Fête-Dieu à Seville, by Albeniz, and Stravinsky's Firebird suite. Rodzinski impressed his listeners deeply by the clarity of orchestral tone and brilliant and incisive quality of his readings, particularly in the modern compositions. He was re-engaged to conduct in Salzburg later in a classical program.

In the morning at the Mozarteum Bach's Art of the Fugue was played in a two-piano version by Heinz and Robert Scholz, an event which had been heard at the festival the previous year and proved of great interest. Ralph Lawton, American pianist, was heard in a recital of Mendelssohn, Brahms, Chopin, Debussy, Albeniz, on the following evening in the same hall, making a good impression with his musical knowledge, technical development and seriousness.

Bruno Walter's second symphony concert took place on the morning of August 19 in the Festspielhaus, and offered Beethoven's Coriolan overture and Mahler's third symphony, that work of large dimensions, in which the excellent soloist was Kerstin Thorborg, contralto, assisted by the Vienna Opera Chorus and the Mozarteum Boys' Choir. The performance was a highly stirring one, revealing superb musicianship on the part of the conductor and participants.

A Mozart Novelty

One of the unusual features of the festival, if not one of the musically most brilliant, was the production of a little-known *opéra-bouffe* of Mozart's, The Goose of Cairo, written in Salzburg in 1837, to a libretto by the Abbe Varesco. This incomplete score, edited by Cavicchioli and Mortari, was produced by a Salzburg organization known as the International Operatic Studio on the same bill with Milhaud's modern opera, Le Pauvre Matelot, and proved pleasing if rather slight.

The closing period of the festival brought, among other events, a restoration of Liszt's oratorio Christus, under Weingartner's expert baton at the Festspielhaus on the morning of August 23. This was appropriate in the fiftieth anniversary year of the composer's death. The score contains many moving pages, though as a whole it is unequal. The State Opera Chorus and soloists assisted the Philharmonic players.

Tristan Under Toscanini

One of the anticipated features of the summer was Toscanini's conducting of Tristan und Isolde, which was offered a single hearing on August 27. The performance in the Festspielhaus was thronged, and rapt attention marked the behavior of the notable audience. There was a glowing reading of the great love drama, of the highest beauty in the instrumental performance, as was to be expected. The cast included Anny Konetzni as a compelling Isolde; Josef Kahlenberg as Tristan; Kerstin Thorborg as Brangäne; Emil Schipper (Kurwenal); Ludwig Hofmann (King Marke); while the stage was under the expert direction of Dr. Otto Erhardt.

For Toscanini's last concert with the Philharmonic Orchestra on August 28, tickets were in such demand that many times their price was asked by speculators. The program was one of contrasts, including the overture to Rossini's Semiramide, Schubert's C major symphony, Smetana's The Moldau, and three movements from Goldmark's Rustic Wedding symphony, a somewhat curious combination. The performances were superlative and, as always, highly individual.

The final events of the series included performances of Marriage of Figaro, Everyman and Fidelio, while an exceptional concert in the Cathedral presented Beniamino Gigli as soloist in the Lohengrin Narrative.

So great has grown the patronage of the Salzburg Festivals that it is predicted next season may see a shortage of hotel accommodations and admissions. The German Government, according to its recent agreement with Austria, has decided to remove the high tax exacted from its citizens who visit that country. However, the committee has announced that no details as to plans for next season's festival will be decided until October.

FLORENCE SCHILLING,

soprano, as Lola in Cavalleria Rusticana. Miss Schilling, an artist-pupil of John Hand of New York, sang the role in the public performance of scenes from grand opera which Mr. Hand presented on July 31 in the Heckscher Theatre, New York. The event marked the close of the eight weeks' summer course of the John Hand Vocal Studios.

Otto and Ethel Luening Return from European Visit

Otto and Ethel Luening, flutist and soprano, have returned from a two months' vacation abroad, most of which was spent in Munich and Salzburg where they attended the music festival performances. The Luenings are now at Yaddo, Saratoga Springs, N. Y., with the Yaddo group of American musicians.

Last season Mr. and Mrs. Luening played an active part in the promotion of contemporary American music. Otto Luening's compositions were performed by the New York Philharmonic Orchestra (Hans Lange conducting), the Bronx Symphony Orchestra (Franco Autori conducting), the Greenwich Sinfonietta of New York, the Commonwealth Chamber Orchestra in Boston and other orchestras, the League of Composers and the New School for Social Research. Ethel Luening appeared in New York as soprano soloist with the League of Composers, the New School for Social Research, with the Music Guild at Town Hall and elsewhere, together with Mr. Luening as flutist. The two artists will have an active season in 1936-37.

Dr. A. Madeley Richardson Visits Massachusetts

Dr. A. Madeley Richardson spent a month at Rockport, Mass., following the close of the Juilliard Summer School term, where Dr. Richardson had been teaching. Dr. Richardson is the author of the recently published Fundamental Counterpoint, a book for students, teachers and composers. Other publications by Dr. Richardson include Fugue Writing and The Mediaeval Modes.

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Coming Debuts This Season will include: Alice Mock, soprano, Elsa Baklor, costume recitalist, and Thelma Spear (wife of Ludwig Lewisohn), etc.

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Munich Festival

(*Continued from page 5*)

and he did wretched things with his voice. However, finally one liked him, realizing that he was trying to put over his own idea of Tannhäuser, not merely trying to come up to the standards of the usual *Helden tenor*. The scene in the last act when he tells of his experiences as a Pilgrim (which oftener than not causes the audience to breathe a sigh of relief at its conclusion), this time slipped by all too quickly and was utterly absorbing. Cäcille Reich showed her artistic ability in the role of Elisabeth. She was perfect—more cannot be added. Bender again did an effective Hermann. Venus (Margarethe Blumer) showed splendid vocal and dramatic qualities. The contribution of the Shepherd (Gertrud Riedinger) was far too short and sweet—more would have been gladly welcome.

The remaining parts were done well by artists already met in Meistersinger. Georg Hann, as Wolfram von Eschenbach, revealed a voice of uncommonly soothing nature, and it was gratifying that instead of gaping at the star, as the general custom is, he sat quietly on a stone and sang his heart out to all who would listen. The laurels for the musical direction went to Eugen Jochum.

TRISTAN AND ISOLDE

From the first measures of the immortal love tragedy Karl Böhm did marvelous musical things with the orchestra. Voice, instruments, stage, all became one—even as Wagner conceived it—and all worked together with full justice to the masterpiece.

Julius Pölzer as Tristan again caused one to hesitate at moments, but he was superb in the last act. Anny Konetzni (Isolde) gave outstanding vocalism and an emotional interpretation. Paul Bender (King Mark) had unusually good moments, while Karin Branzell (Brangäne) made full use of a lovely voice and fine dramatic power. Nissen was a convincing Kurwenal. The Melot was Theo Reuter; the Shepherd, Carl Seydel; the Helmsman, Ruepp; and the Young Seaman, Carnuth.

GLUCK'S ALCESTE

Opportunity came, too, of hearing the festival performance of Gluck's Alceste, at the National Theatre. Karl Tutein directed.

ELIZABETH (left) and FRANCES COPELAND,

duo-pianists of Los Angeles, who appear in California, Oregon and Washington this fall and winter. They are under the management of Ruth Creed Young of Hollywood.

The hearers were particularly impressed. The title role fell to Martha Fuchs, and was well sung. The Admetos was done by Christion Wahle, and exceedingly well done. Nor can one forget Maria Cornelius as Ismene. The remaining parts were distributed among artists already known and recognized from preceding performances. The choruses played an important part, supported by a well trained ballet.

And so my personal auditions—and I am sorry they had to be so limited—come to a close, but I hear only the best of tidings from the Mozart performances including The Marriage of Figaro, Magic Flute, Don Giovanni (to mention only a few) and Handel's Titus and Xerxes. Richard Strauss, Ferdinand Drost, Paul Schmitz, Wilhelm Sieber, and Meinhard von Zallinger completed the list of conductors.

A last word of praise for the numerous stage and technical directors, the decorators and costume makers, whose contributions to the Munich performances were of high value.

Colon Opera

(*Continued from page 5*)

Mozart's Nozze di Figaro had Emil Cooper as the brilliant leader in a performance highly praised for its outstanding quality in Mozartian graces, with vocal vivacity and spirited acting from the cast. One of the features was the magnificent *décors* designed by Basaldua, which were a marvel in color and style, and employed the revolving stage in the third act.

Tiana Lemnitz (Countess) made her Argentine debut. A lovely vision, she sang the beautiful aria Porgi amore with a voice of rare beauty and completely captured the audience. Editha Fleischer, as Susanna, showed exceptional clearness and purity of tone, her delivery of the De hieni being one of the high points of the evening. Ferdinando Autori, a sympathetic Figaro, had resonant tone, and uncommon gifts as an actor. Singher impersonated the Count authoritatively. Amelia Conte was the Cherubino, Irra Petina the Barbarina, Eugen Sdanowski a first-class Don Bartolo, and Hans Fleischer a comical Don Basilio.

ENTER GERMAN OPERA

Our German series opened with Lohengrin, sung by Tiana Lemnitz (Elsa), Marjorie Lawrence (Ortrud), Marcel Wittrisch (Lohengrin), Alexander Kipnis (King), Fred Destal (Telramund), Fritz Krenn (Herald). Fritz Busch conducted and achieved a magnificent feat, bringing out all the romantic beauty of the music.

Outstanding was the Elsa of Mme. Lemnitz, one of the eminent lyric sopranos of the day. Her impersonation was of high quality and vocally she was superb. Miss Lawrence distinguished herself with dramatic power and eloquent voice. Her invocation in the second act received a spontaneous ovation, which is quite unusual in a Wagnerian performance at the Colon. Wittrisch had moving accents as the hero. Destal was impressive as Telramund. Kipnis exhibited once more his magnificent vocal and acting resources. The Herald was well voiced by Fritz Krenn. There was good stage management under Carl Ebert; and new decorations were painted by R. Kautzky, following designs by Hein Heckroth.

Still to come are performances of Die Fledermaus, Parsifal and Rosenkavalier, all under the baton of Fritz Busch.

The Vienna Boys' Choir returned to the Colon, offering two concerts which included works by Bach and Mozart, both performed with amazing skill and effect, well supported by the Colon male chorus and a reduced orchestra. In the Mozart Mass the soloists were Kurt Otzelberger (soprano) and Hubert Hofer (alto), who sang their difficult parts beautifully. The audience, enthusiastic in its approval, ovationed the boys and the leader, Dr. Georg Gruber.

The Kolisch Quartet gave several concerts, with lofty interpretations of Beethoven, Debussy, Ravel, Schubert, Mozart, etc.

The Don Cossack Chorus under the direction of Nicola Kostrukoff also made appearances, displaying spirit and finesse.

Additional Winners in Piano Tournament

Among those not already listed in the Musical Courier who won places on the National Honor Roll of the National Piano-Playing Tournament of this year were Irene Bernstein, Gloria Thomas and Marjorie Cahn of New Orleans, pupils of Sarah I. Nadler of New Orleans; and Wilma Wait of Pactola, S. D., pupil of Laura Whitbeck of Chamberlain, S. D.

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Adelaide Audiences Acclaim Gifted Australian Pianist

Eileen Joyce's Keyboard Art—Paul Howard and His Children Give Godowsky Program—Conservatorium Concerts Offer Varied Fare

ADELAIDE (SOUTH AUSTRALIA).—Eileen Joyce, distinguished Australian pianist, after eight years spent in Europe and England, is touring for the Australian Broadcasting Commission. Her concerts here have been the highlight of this month's musical fare. She has been wonderfully received throughout the Commonwealth of Australia. Fragile and fairylike in appearance, this twenty-three year old girl holds her audiences by the crystal quality of her tone and the masterly coloring of every detail.

The first concert attracted a large assemblage in the Town Hall. Her entire program was of outstanding worth and interest. The Bach A minor organ prelude and fugue was followed by the Hess-Bach chorale, Glazounoff Variations and a group of Schumann and Brahms. The scheme further included Schumann, Liszt, Scott, Friedmann, Moszkowski, Paladilhe and Boyce numbers.

Scholarly attributes were revealed by Miss Joyce in Bach, Brahms and Schumann. She unfolded a wealth of beauty in the variations, and later impressed with her exquisite performances of Waldesrauschen, Lotus Land, and a Moszkowski waltz. The storms of applause brought a radiantly joyous interpretation of the Viennese dances.

A crowded house attended the second Town Hall recital, where the performer employed the wide resources of her art in the Haydn E flat sonata which was an ideal combination of boldness, elegance and gaiety. A generous group of encores was added to reward the generous ovations.

Miss Joyce appeared also as soloist with the Australian Broadcasting Commission's Orchestra in the Grieg concerto, and won three encores. The orchestral contributions to the program were the Don Giovanni Overture, Beethoven's first symphony, Sir Hamilton Harty's Polonaise Arietta and Passacaglia and the Il Guarany Overture. William Cade here exploited all the resources of the virtuoso conductor. Fred Williamson sang three German Lieder.

GIFTED PAUL HOWARD FAMILY

Paul Howard, the Adelaide pianist, presented an interesting program with his children, Peter, Mary and Paul. The four did a number of Godowsky works. Mr. Howard's reputation as an admirable and unquenchably enthusiastic exponent of Godowsky has long been acknowledged. His clever youngsters supported him in the presentation of twenty-eight Miniatures. The gathering of pianistic and other representative Adelaide musicians were deeply appreciative of this unique recital. It was unusual to hear sane representations of new thoughts written under modern social conditions, but entirely free of neurotic ramblings. Mr. Howard's spoken annotations added to the enjoyment of this thoroughly delightful event. Admiration, too, went to his refined and distinctive musicianship. The children performed their share of the program with excellently prepared readings.

CLUB CONCERT

Eight hundred members of the Corinthian Club were present at a *soirée* of the club held at the Apollo. The official party included visiting celebrities and the patrons. An operatic excerpt, La Traviata, contributed by the Adelaide School of Opera, opened the program. Vocal solos followed. Stanislaus de Tarczyuski and his son played Tartini's violin sonata in D major. Other numbers were Ravel's Sonatine; part songs by the Angaston Glee Club; ultra modern dances by two maidens, and the Apollo band accompanied the community singing.

CONSERVATORIUM ITEMS

Former students of the University Conservatorium appeared in the Elder Hall. Composers represented were Rachmaninoff, Brahms, Schubert, Coleridge-Taylor, Beethoven, Brahms, Grieg, Fauré, Godard, Desplanes, Weber, Delius and Zsölt.

Another comprehensive program of songs, trio, quartet, solos and sonatas was presented by the staff of the University Conservatorium. George Pearce and Constance Pether collaborated in the Introduction and Variations (op. 160) of Schubert. The trio played Wolf-Ferrari's op. 7, and a Haydn quartet in G major. Vocal contributions of Harry Wotton were three songs of Warlock and Quilter and he was accompanied by George Pearce, with work distinctive in tone color and in sympathetic support of the vocalist. Arved Kurtz and John Horner did a stimulative reading of the Delius violin sonata (opus 2). John Horner completed the program with the fugue on B-A-C-H (Schumann).

MUSIC SALON ENTERTAINS

The Music Salon held its nineteenth meeting in the Piccadilly. The informal atmosphere added to the enjoyment of the music, heard by about 250 members and guests.

A vocal quartet presented a Rigoletto excerpt and songs by Keel, Head, Bridge, Wolf, Buzzi-Peccia, Quilter and Mozart. Cello and oboe solos were by Haydn, Kreisler, Bach and Ravel. A piano Fantasy Trio of Miriam Hyde met with much favor.

CYNTHIA HENDRICKS.

Piano Ensemble Concerts Given in Geneva, O.

GENEVA, O.—A recent and highly successful concert here was that presented by Mrs. George H. Lewis at the Methodist Church, bringing a six-piano ensemble concert, with twenty-three adult pianists. The opening number was Hungary by Koelling, played by the first group of ten students at the six pianos. They went on with Schubert's Moment Musicale. Perhaps the outstanding numbers of the evening by the ensemble were Juba by Dett, Weber's Invitation to the Dance, Schubert's Marche Militaire and the Russian folksong Dark Eyes. The last offering was Chopin's valse, op. 69, No. 2, which exhibited the softness of tone which the group could attain. All the arrangements were by Mrs. Lewis, and so skilfully made thta in performance they give the effect of a piano orchestra. Piano soloists of the evening were Margaret Colby, Myrl Gill and Irving Kauvar. Lois Class, contralto, was the assisting artist, winning plaudits for her singing of German and English songs. The members of the piano ensemble are Frances Allen, Nettie Allen, Teresa Humphrey, Mary Winkler, Jessie Maynard, Olive Martin, Glenice Hillier, Marcella Kissman, Hazel Morley, Mary Manthey, Alice Silliman, Margaret Colby, Myrl Gill, Irving Kauvar, Ann Krohn, Muriel Drought, Edna Grapatin, Rheta Jane Wheelock, Marguerite Stocking, Lois Beckett, Gladys Jones, Alice Halliday and Gladys Bogue.

Because of a lack of seating capacity, many people were unable to attend the initial performance, so a second one was arranged, which drew almost 1,000, including visitors from Cleveland and other nearby cities. Mrs. Lewis is a pupil of Carl Knisley of York, Pa., who in turn is the pupil of Dr. Becker von Grabill, pianist and composer, former court pianist to the Emperor of Germany and the Queen of Spain. Mr. Knisley is the director of the Knisley Conservatory of York and the organizer of the Knisley Piano Orchestra.

Lincoln Cathedral Choir Again to Tour During Holidays

The Lincoln Cathedral Choir, *a capella* group of forty-five mixed voices from the University of Nebraska (Lincoln, Neb.) will tour the Eastern states during next Christmas season. The plans were made this summer at a meeting of the choir's eastern committee presided over by Lily Pons, the committee's chairman, and announced from the choir's national headquarters in the Waldorf-Astoria, New York, by Clark H. Getts, who succeeds Walter Anderson as manager of the choir. The Lincoln Cathedral Choir is conducted by John M. Rosborough, who founded the organization seventeen years ago. It is an interdenominational and nonprofit organization, touring to raise funds for the erection of an interdenominational cathedral in Lincoln. The choir is expected to entrain from Lincoln on December 21 and return on January 4.

EMMA OLSSON,

pianist, presented a program over the air as a feature of the LaForge-Berúmen hour, July 27. Miss Olsson is an artist pupil of Ernesto Berúmen. She will appear this season as lecture-recitalist at leading colleges. (Photo by Leon Elzin.)

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MUSIC NOTES from Coast to Coast

GRAND RAPIDS, MICH.—The Cleveland Orchestra, with Artur Rodzinski conducting, will be one of the attractions on the East Church concert course this year. The Jooss European ballet with thirty dancers and accompanists; the Don Cossack Russian Male Chorus with Serge Jaroff directing; Harold Bauer, pianist, and the cellist Piatigorsky in a joint recital; Richard Crooks, Metropolitan tenor, and Nelson Eddy, screen and opera baritone, will complete the course. The local management is under Mrs. Allen G. Miller, assisted by Mrs. Maude Weil.

The St. Cecilia Society is planning a fine series in its own building. Some of the attractions will be the Gordon String Quartet (Jacques Gordon, first violin, David Sackson, second violin, Paul Robyn, viola, Naoum Beditsky, cello); Ethel Bartlett and Rae Robertson in a two-piano recital; Julius Huehn, baritone; Hans Muenzer, violinist; Thelma Von Eisenhauer, soprano; and the Opera Russe group of five artists under the leadership of Dr. Alexis Kall, which will present scenes from three operas. Members of the group are Mme. Elena Bourskaya, soprano, Albert Rappaport, tenor, Sidor Belarsky, basso cantate, and Cecilia Roth Rappaport.

The Grand Rapids Symphony Orchestra (Karl Wecker, conductor, and Leland Bullard, assistant conductor) will give seven concerts this year instead of six. In addition to outstanding orchestral numbers now in rehearsal, the following attractions will be presented: Rosa Tentoni, soprano; Jan Peerce, tenor; Erno Rapee as guest conductor; Ruggiero Ricci, violinist; Helen Jepson, soprano; Maier and Pattison in a two-piano recital. Betty Vandenberg, daughter of Senator Arthur H. Vandenberg, will make her debut as a concert pianist with the orchestra. There will also be a performance of a choral work of major importance, with the assistance of a chorus of selected singers and soloists. The president of the Symphony Society is James H. Sheppard, who with Mr. Wecker is largely responsible for the musical plans of the orchestra, and the local business manager is Hugh Macmillan. H. B. R.

NEW ORLEANS, LA.—Announcements appearing from time to time during recent weeks indicate a 1936-37 musical season of unusual attraction. The Philharmonic Society, which formally opened its series with the appearance in April of Stokowski conducting the Philadelphia Orchestra, has announced the completion of its events as follows: Enid Szantho, on October 29; Jascha Heifetz, November 19,; Josef Hofmann, December 3; the St. Louis Symphony Orchestra, April 5; Nino Martini, April 12; and a seventh concert to be announced later.

The Dixon Hall Series, subsidiary of the Philharmonic Society, will present the Kolisch String Quartet on November 5. On January 18, Gregor Piatigorsky will appear for a return engagement; Rudolf Serkin, February 23; and Rose Dirmann on March 4, the first appearance in several years of the lyric soprano in her native city.

Further announcements schedule a series of concerts featuring Helen Jepson and Joseph Bentonelli on October 19; Richard Crooks, January 25; and Jan Kubelik, April 3.

The New Orleans Civic Symphony Orchestra, organized last spring under the directorship of Arthur Zack, announces two series during their first season: one comprising six historical concerts; and the other six youth programs, each of which will feature a group of instruments and illustrate their relation to the orchestra. The historical concerts are scheduled for October 12, The Founders of Modern Music; November 16, The Classics; December 14, The Classic Romantics; January 11, The Neo-Classics; February 15, The Neo-Romantics; and March 22, Contemporaries. O. M. L.

SAN ANTONIO, TEX.—The Civic Opera (Mrs. L. K. Beck, president) presented Sigmund Romberg's Maytime. Dorothy Sandlin as Ottilie and Pleas McNeel as Richard Wayne did excellent work, vocally and histrionically. A clever bit of characterization was done by Wally Gursch as Signor Viveila. Everyone in the cast showed creditable training. The orchestra was capably directed by David Griffin. The stage directors were Harry and Florence Griffith. These productions, given every summer in the Sunken Garden, drew large, enthusiastic audiences, as the setting is ideal and the operas artistically given.

The Tipica Orchestra (Eusebio Lazcano, conductor) numbering forty-six players of the Federal Music Project (J. Rowllings Hamilton, superintendent) appeared at the Dallas Centennial and the Ft. Worth Frontier Exposition early in September.

S. W.

SAN DIEGO, CAL.—The orchestral season at the Ford Bowl of the Pacific International Exposition in San Diego was brought to a close August 25 with a brilliant fortnight of concerts played by the San Francisco Symphony Orchestra under the direction of Dr. Alfred Hertz, through the courtesy of the Ford Motor Company. The entire season, which included in addition to Dr. Hertz and his splendid ensemble, thirty-two concerts by the San Diego Symphony Orchestra under the direction of Nino Marcelli, was enthusiastically patronized by thousands of listeners who filled the Bowl nightly. The Exposition closed on September 9.

The Federal Music Project presented its opera contingent at the Savoy Theatre on August 26, 27, 28 and 29, in The Mikado, under the personal supervision of William G. Stewart, known throughout the country for his Gilbert and Sullivan revivals. His work with principals and chorus resulted in clean-cut dramatic action and characteristic dancing usually lacking in a non-professional production. Among the principals, Allan Rogers, operatic tenor imported for the part of Nanki-Poo; Charles Cannon and Leona Wolmer, who did excellent comedy work in the roles of Ko-Ko and Katisha, and Carmen Conger, who brought a pleasing lyric soprano to the solos of Yum-Yum, were notably good. Others taking part were Robert Baker, George Guenther, William Roberts, Helen LaZell, Genevieve Roberts and Vincent Wade. The chorus of sixty under the direction of Charles H. Marsh, choral director of the opera project, gave splendid vocal account of itself in the delightful choruses of the fine old opera, supported by the Federal Symphony Orchestra, directed by Julius Leib. New and cleverly contrived costumes made under the direction of Helen Beth, who designed them, contributed color and brilliance to the opera. H. B.

Padwa's Summer Activities

Vladimir Padwa, pianist, while spending his vacation in Woodstock, N. Y., continued his activities as concert pianist and teacher throughout the summer. He divided his time between Woodstock and New York, conducting his summer classes. He also replaced Frank St. Leger (who went to Colorado to conduct an opera season there) in the American Radiator Company Fireside Recitals over WEAF. Mr. Padwa appeared in the Sunday afternoon chamber music concerts at the Maverick in Woodstock, with Georges Barrere, flutist, and Horace Britt, cellist, and also in a two-piano recital with Michael Zadora in a Mozart-Busoni program. Mr. Padwa continued his association with Mischa Elman during the summer, accompanying him in his open-air appearances in New York, Philadelphia and Chicago.

MARY T. MAINE,

head of Brantwood Hall, Bronxville, N. Y., boarding and day school for girls, which opens its thirty-first year in October. Instruction is provided from the kindergarten age through college preparatory. A normal, healthy home life is offered, and the school has large, well-lighted buildings in spacious grounds. Plays and pageants, in which the dramatic department cooperates with the art and music departments, are given during the school year. In charge of music is Margaret Kluge, B.M., BSM., Oberlin Conservatory of Music, Miami University, and a graduate student of the Juilliard School of Music.

Foreign News in Brief

Martinelli in Europe

VENICE.—Giovanni Martinelli, who rounded out his twenty-fourth season at the Metropolitan this year, arrived not long ago in Rome, visited his native village near Padua, passed through Montecatini and then went to his summer home at Excelsior-Lido Beach. Incidental to his Venice stay, a bust of Martinelli, by the Venetian sculptor Tony Lucardo, was exhibited at the Twentieth Biennale, now in progress in Venice.

Mr. Martinelli opens his customary American fall tour in the West late in October after arriving in New York from Genoa, October 8. San Francisco is to hear the tenor in a series of operas beginning October 27. Prior to the opening of his season with the Metropolitan Opera in December, Martinelli is scheduled to appear in Chicago and other centres.

Myra Hess Decorated by King Edward

LONDON.—Myra Hess appeared in Amsterdam on July 4, playing the Schumann piano concerto with the orchestra there under Willem Mengelberg at a gala concert arranged in connection with the British Exhibition. On July 14 Miss Hess went to Buckingham Palace to receive the Commander of the Order of the British Empire from King Edward VIII.

Emily Roosevelt Pleases Hamburg

HAMBURG.—Emily Roosevelt, New York soprano, has added another brilliant success to her long list of achievements. Hamburg celebrated her art with enthusiasm. Miss Roosevelt's mastery of the German language is astonishing, and her singing of Schubert, Schumann, Brahms, Pfitzner, and Strauss gave further proof of the wide scope of her attainments. E. W-M.

Hofmann Adds Extra Concerts

RIO DE JANEIRO.—Josef Hofmann's success in Rio de Janeiro was such that he has had to prolong his stay here to give two extra recitals, increasing his appearances to eight. From this city he proceeds to Sao Paulo, Montevideo and Buenos Aires, returning to the United States the end of August. K. S.

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Cairo Music Life Shows Growth

Increase of Concerts—Classics Over the Air—Gilbert and Sullivan Operetta Presented by Amateurs

CAIRO.—For many years a number of concerts given each season by world celebrities formed the main feature of the musical life of Egypt. Last winter the total of such events was about half as large as the preceding year, but the season nevertheless has been the most active and flourishing one that has ever taken place in either Cairo or Alexandria. Both the number and average level of recitals given by local artists continuously increased, and still more important, the number of concert-goers also visibly augmented.

Among outstanding tonal events of the year was that of the Egyptian State Broadcasting Station, when the company *fêted* its second birthday in a program of classics conducted by Joseph Huttel, director of the European Musical Department of the Egyptian Radio Station and of the new Egyptian State Broadcasting Orchestra. The list included Bach's cantata Jauchzet Gott, for soprano and orchestra, Dora Willner singing the solo part with real musicianship; and Mozart's violin concerto in A, Silvestro Cattacchio interpreting the score with finesse and understanding. Another interesting celebration took place when the Societé de Musique d'Egypte organized a jubilee orchestral concert in honor of Saint-Saëns. Excerpts from Samson et Dalila were heard, as well as the Fifth Piano Concerto, with Ignace Tiegerman, soloist.

CHAMBER MUSIC APPRECIATED

A memorable evening of chamber music was offered by the Menasches Quartet composed of Adolphe Menashes, Silvestro Cattacchio, Josef Huttel and Maier Reninger. The program opened with B minor suite for flute and strings (Bach) the quartet assisted by Guido Trapani, flute, and Guiseppe Mazzini, double-bass. The C major quartet (Hindemith) followed, winning unqualified success. Serenade for flute, violin and viola (Reger) and Italian Serenade (Hugo Wolf) brought the concert to a brilliant close.

An excellent piano recital was offered by May Anglicer, who deserves special mention for her talented reading of Haydn, Beethoven, Schubert and Brahms.

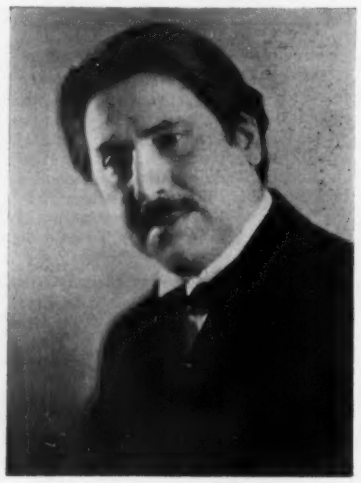
GILBERT AND SULLIVAN

The Cairo Amateur Dramatic and Musical Society, under the patronage of the British High Commissioner in Egypt, has for many years given performances in the Cairo Royal Opera. This season, under the able leadership of Kaim. J. F. Goodered Bey, The Yeomen of the Guard, that delightful classic by Gilbert and Sullivan, was treated to a highly artistic presentation. The soloists, all capable, were Misses M. Reid, A. E. Ellis, Mrs. A. W. Bonar, Mrs. H. D. Wasser, F. C. Chalmers, W. M. Hayes, R. H. Biggs, W. Hore, G. W. Wilson, J. McElwain, S. Davis, R. Harvey, D. Miller, J. E. G. Brunskill and A. C. Bingham. Excellent scenery was prepared by W. O. Mace.

GERHARD WILLNER.

Creatore to Make Coast-to-Coast Tour with His Band

Giuseppe Creatore has announced plans for a coast-to-coast tour in 1937-38, his first since 1928. The bandmaster, now in New York City, in announcing his proposed tour for the summer of 1937 and the season of 1937-38, indicated his belief that there is a growing demand for the touring band, such as in former years insured solid bookings from season to season.



GIUSEPPE CREATORE

Interviewed in his New York home, he said that he was highly optimistic about the possibilities of such a tour.

"The American people," he stated, "are realizing more and more that band concerts, such as Sousa and I used to give, are a form of entertainment that has been out of their reach for too long a time. I am sure the cities that we toured in the old days will be fertile fields for a concert itinerary next season."

Creatore came to this country with his own band years ago, and made a New York debut at Oscar Hammerstein's Paradise Gardens atop the Victoria Theatre for a limited engagement, but was held over week after week until the end of the summer, at which time he left for the Pittsburgh Exposition, and shortly afterwards a coast-to-coast tour.

In present-day music, Creatore finds that the radio is doing more to popularize music than anything else, but it does not affect the public concert.

"Music," he said, "will never desert the concert halls. Even though singers or instrumentalists perform over the radio, this does not limit the audience's desire to see the artist in person. So long as this form of curiosity is natural to men, all efforts to supplant actual concerts will be in vain."

The bandmaster envisions a swing away from jazz. The old masters, he finds, are popular in every way and the new composers of good music are being supported more than ever. He finds that the work of unknown song writers is appreciated by audiences and that these works go to popularize band music.

S.

Reading Choral Society Seeks Native Scores

A program of American choral works will be given by the Reading Choral Society in the spring of 1937, and annually thereafter.

Composers are invited to submit choral works with orchestral accompaniment before October 1, 1936. The works must not require more than one hour and fifty minutes for production, and they may be much shorter. The Society will produce either one large work or several shorter compositions. The chorus numbers approximately 200 voices, and will be accompanied by a symphony orchestra.

Compositions are to be sent to the Reading Choral Society, 47 South Sixth Street, Reading, Pa. They are to be marked with a *nom de plume*, and a sealed envelope containing the *nom de plume*, with the address of the composer, is to be mailed to Dr. Otto Specker, Medical Arts Building, Reading, Pa. Manuscripts must be sent by first class mail. Return postage should be included.

If the composition is selected for performance, the composer must agree to furnish a legibly written score and orchestral parts not later than December 1, 1936, and the choral parts (soprano, seventy-five; alto, sixty; tenor, thirty; bass, thirty-five) by December 15, 1936.

The judges who will select the composition for the 1937 performance are Dr. Henry Hadley, founder of the National Association for Composers and Conductors, and Earl V. Moore, musical director of the School of Music of the University of Michigan, Ann Arbor, together with the conductor of the Reading Choral Society, N. Lindsay Norden.

The judges reserve the right to reject any or all works submitted.

Etta Hamilton Morris' Activities

Etta Hamilton Morris, past president of the New York Federation of Music Clubs and Opera Chairman of the National Federation, has returned to New York following an active summer at the Music Box, Falmouth Heights, Mass. Among the singers coaching with Mrs. Morris during the summer were Frieda Behrens, contralto, and Evangeline Morrison, sopranos, both of New York; Allen Freeman, baritone, of Taunton, and John Barr, tenor, of Brooklyn. Mrs. Morris found much public interest in the opera project endorsed by the National Federation of Music Clubs. The Opera Plan, originated by Mrs. Morris in New York, where Aida was given in Geneva and Watertown, is intended to present opera with local chorus and orchestra, to serve as a training school for young Americans, potential opera singers, to encourage American conductors and composers, so that a regular opera route may be planned throughout the United States. Twenty-eight state federations are receiving assistance from the National Opera Department of which Mrs. Morris is chairman. Faust is in preparation for a December production in Watertown.

Frank St. Leger Returns to New York

Frank St. Leger, director of the Sunday evening Fireside Recitals (WEAF network), returned to New York in August to take active charge of the broadcasts after a season in Colorado, where he directed the fifth annual Play Festival for the University of Denver's Central City Opera House Association. One of the August features of this series was the broadcast of the August 23 program from the Great Lakes Exposition at Cleveland. Willie Morris, soprano, and Sigurd Nilssen, basso, are the regular soloists of the Fireside Recitals.

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Louisiana State University

BATON ROUGE, LA.—Frank Crawford Page, fellow of the American Guild of Organists, who holds both the bachelor and master of music degrees from Dalhousie University, Halifax, N. S., has been named director of the Schola Cantorum of the Louisiana State university school of music, according to announcement by Dr. James M. Smith, president of the university. The Schola Cantorum, beginning its first year in September, has been planned under the direction of Dr. Becket Gibbs, authority on liturgical music, who has been a guest member of the school of music faculty for the past two summers, and Dr. H. W. Stopher, director of the school.

Dr. Gibbs, who is a member of the faculty at the Union Theological Seminary School of sacred music of Columbia University and also of the Juilliard School of Music faculty, was the organizer of the first plain song choir in England many years ago. The courses have been approved by the Most Reverend Joseph F. Rummel, Archbishop of the New Orleans diocese. The Schola Cantorum, which Dr. Gibbs believes will be one of the few schools for training in Roman Catholic music (including of course the Gregorian chant) in the United States, is founded on the Motu Proprio of Pius X. The Solesmes edition of the Vatican official text of the Roman chant, the Liber Usualis, with other books approved by the Catholic church, will be used.

Mr. Page comes to Louisiana State University from the Pius X School of Liturgical Music, College of the Sacred Heart, New York City, where he has been assistant to Mother Stevens, the director, since 1929. He has been teaching the plain chant for ten years, beginning his study under the Eudist fathers in Halifax, among whom were pupils of Dom Mocquereau, known as "le grand maitre" of the chant. In addition to his experience with the Pius X school, Mr. Page has been organist in several New York churches, and conductor of the extension divisions of the Pius X school in Detroit, Rochester, and the Catholic University in Washington, D. C.

In the Schola Cantorum, which is to be a department in the school of music, Mr. Page will be assisted by Frank Collins, Jr., head of the organ department, and is in charge of all the organ work, and Helen L. Gunderson, head of the theory department, who teaches counterpoint and the ancient modes. Mr. Pages offers courses including three years of Gregorian music, two years of the Polyphonic schools, the Motu Proprio, extra-liturgical music and modern liturgical music, choir training and conducting, Paleography, and Ceremonial music. These classes are in addition to the foundation courses required by the school of music. The Reverend Father Maurice Schexnayder, Catholic chaplain at the university, will be in charge of the Liturgiology, including a history of religions.

Cornish School

SEATTLE, WASH.—Peter Meremblum, who has been head of the violin department of the Cornish School for twelve years, has resigned and will live in Hollywood.

Nellie Cornish, director of the Cornish School, announces that Dr. Basil Cameron, conductor of the Seattle Symphony Orchestra, has joined the faculty of the school. He will be musical director in charge of all music activities and teach a limited number of violin students and conduct classes in orchestra and chamber music.

School of Wagnerian Art

Grete Stueckgold and Gustav Schuetzendorf, soprano and baritone, both formerly of the Metropolitan Opera, have organized the School of Wagnerian Art, located on Central Park West in New York. The school opens on October 1. Courses are offered in singing, acting, diction and the interpretation of German Lieder.

Bruce Spencer King Opera and Radio School

Singers from the Bruce Spencer King Opera and Radio School of New York have been active. Assen Tarpoff took the role of Enzo, Arturo D'Amico that of Barnaba, and Margherita Inzirillo, Laura, in a recent performance of La Gioconda in Philadelphia. All three have coached the parts with Mr. King. Vicente Mattina sang Silvio in Pagliacci at Brighton Beach, N. Y., with Antonia Brico conducting. Mr. Mattina, who interrupted his vacation to sing several concerts, was engaged to sing Alfio in Cavalleria Rusticana and Silvio in Pagliacci in Newark, N. J., early in September. Francesca Castellucci, fifteen years old, is soon to sing Lola in a production in Brooklyn of Cavalleria Rusticana, with Mr. Tarpoff as Turiddu and Miss Inzirillo, Santuzza. Several of Mr. King's pupils have won cash prizes on various radio hours during the past three months. With the beginning of October, Mr. King is taking new quarters for the school in Steinway Hall.

Eastman School of Music

ROCHESTER, N. Y.—Announcement is made by Dr. Howard Hanson of two additions to the voice faculty of the Eastman School of Music. Arthur Kraft, who has been president of the Columbia School of Music in Chicago since 1931, will come to the Eastman School in September. Nicholas Konraty, who for some years has been dramatic director and producer of the school opera department, is to devote part of his time to teaching in the voice department.

Peabody Conservatory of Music

BALTIMORE.—The Peabody Conservatory of Music (Otto Ortmann, director) opens its sixty-ninth year on October 1. Beginning September 17, the entrance examinations in the advanced department will be given. Appointments for entrance examinations in the preparatory department have been in progress since September 1. The competitive examinations for the eight free three-year scholarships available in 1936 are to be held before the departmental faculties of the conservatory on September 24, 25, 28, 29 and 30. The special application blanks for the scholarships, which may be obtained from the office of the director, must be filled in and returned to the conservatory office by September 22. Examinations for the yearly scholarships will be held on October 3. Advanced standing in musical subjects is granted only by examinations conducted at the conservatory. Students who have studied at accredited schools of music are eligible for these examinations upon presentation of a transcript showing the courses taken. Examinations for advanced standing are held October 1 and 2.

The Peabody Conservatory of Music offers for completed courses of instruction, an Artist Diploma for concert ability and marked creative talent; a Bachelor of Music degree; and a Teacher's Certificate. Academic subjects required for the Bachelor of Music degree of the School Music Certificate may be taken at the Johns Hopkins University or at any other accredited institution. The system of instruction at the Peabody Conservatory has a threefold aim: the training of students in purely musical subjects for careers as instrumentalists, vocalists and composers; the preparation of students for music teaching in its various forms; and the development and dissemination of music instruction for its cultural value.

Franz Liszt Academy of Musical Arts

WAWA, PA.—The Franz Liszt Academy of Musical Arts (Constance Henry Beauer, director) announces another fall term. This is a boarding and day school, open the year round, and offering instruction from kindergarten grades to graduation.

The Franz Liszt Trio (Velma Ness, piano, Ada L. Meyer, contralto, and James H. Riley, violin) on September 24 begin a bi-weekly schedule of radio appearances over WIB, which extends for six months.

Miriam Winslow and Her Group on Western Tour

Miriam Winslow and her group of dancers toured the schools and colleges of the mid-west and southwest this June for three weeks. Audiences from Missouri to New Mexico had an opportunity of seeing this group of young Eastern dancers.

"In spite of the extreme heat which kept programs rustling and electric fans whirring throughout every performance," said Miss Winslow, "auditoriums were packed and audiences enthusiastic. We found that, on the whole, western audiences are eager, appreciative, dance-minded. They are easy to dance for because their response is genuine and spontaneous though they are as exacting as an eastern audience.

"The group performed in one week by a process of daily two or three hundred mile drives, one-night stands through Missouri, Oklahoma, Kansas and Nebraska. Some of the longer hops were made by driving at night after the show. At one point it was necessary to drive two nights in succession, sleep a few hours in the daytime and arrive at our final destination only to find that the hotels were completely filled.

"In Las Vegas, N. M., the sudden change in altitude made the performance seem like swimming under water. By the time we reached Albuquerque, however, we had become used to the high, dry climate and had a real swim instead in the University of New Mexico outdoor pool. In Santa Fe we delighted in the traces of Spanish and Indian culture, visited San Miguel, rang the beautiful fourteenth century bell and went completely tourist in a whirl of sightseeing, postcards, Indian jewelry and Mexican orchestras. With the dancer's typical regard for comfortable shoes, all embarked for the evening performance in Albuquerque wearing soft leather huaraches.

"We found that in spite of a siege of grasshoppers on the stage in Texas and such minor difficulties as a dust storm and mercury well over a hundred that touring in the west was on the whole a delightful experience. And I am glad to say that the audiences left no doubt of their desire to see this kind of entertainment." S. G.

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STUDIO NOTES

CARL M. ROEDER

GREAT BARRINGTON, MASS.—Carl M. Roeder concluded another season at the Barrington School here with a students' recital on August 8. On two preceding Saturday evenings programs had been given by James Friskin, guest pianist, and by Helen Teschner Tas, guest violinist, and Doris Frerichs, artist-pupil of Mr. Roeder. Mr. Friskin displayed his sterling keyboard endowments in the Bach partita in B flat; Beethoven's sonata in D, op. 10, No. 3; three mazurkas by Chopin; Five Preludes (Debussy) and pieces of Brahms, Schumann and Liszt. Mrs. Tas and Miss Frerichs presented a sonata list, taken from the works of Schumann, Mozart and Brahms. This provided an evening of keen musical enjoyment, the pure, evenly produced violin tone of Mrs. Tas blending with Miss Frerichs' excellent pianism.

The final event brought Miss Frerichs, Frances Hogan, Elizabeth Schweitzer, Margaret Eastburn, Rosetta Goodkind, Jeannette True, Katherine Braun and Sarah Hill, all Roeder artist-students. Their offerings included four two-piano numbers—the allegro from Mozart's concerto in D minor, a movement from Beethoven's concerto in C minor, excerpts from the Schumann concerto in A minor, and the Cesar Franck Symphonic Variations. These expositions, all meritoriously set forth, enlisted Miss Hogan and Miss Frerichs, Miss Goodkind and Miss Schweitzer, and Miss Frerichs and Miss Braun; the last-named team were twice heard, alternating at first piano. Miss Eastburn won applause for her playing of pieces by Chopin and Arensky, and other fine soloists were Miss True, heard in items by Brahms and Sinding, and Miss Hill in three Debussy readings. B.

DORNAY-CULP

Dorothy Kirsten, from the Dornay-Culp Studios, is heard regularly with orchestra on Monday, Wednesday and Friday afternoons over WINS. She also sings frequently on Sunday evenings over the same station.

FRANCIS ROGERS

Francis Rogers re-opens his New York studio for the teaching of singing on September 21. On October 1 Mr. Rogers resumes his teaching at the Juilliard Graduate School of Music, where he has been a faculty member since the founding of the school in 1924.

BURNHAM-WRAGG

Among the most recent appointments of artist-pupils from the Burnham-Wragg Piano School, Steinway Hall, New York, to prominent positions in colleges of the country is that of Florrie Smyth to Winthrop College, Rockhill, S. C. Miss Smyth, who has studied with both Thuel Burnham, concert pianist and head of the school, and Russel Wragg, composer-pianist, for the past three years, will be director of the piano department of the training school. She has been heard frequently in concert, both in New York and in the south.

SIGISMOND STOJOWSKI

SEATTLE, WASH.—Sigismond Stojowski of New York, who held a master class here this summer, presented a students' recital on July 31. Outstanding numbers included two sonatas of Scarlatti performed by Bernice Stusser, fourteen-year-old pupil of Berthe Poncy Jacobsen of the Cornish School; Mendelssohn's Variations Serieuses, played by Elsie de Lang, also a Jacobsen pupil; a splendid performance of Franck's Prelude, Fugue and Variations in Bauer's transcription by Adelaide Anderson; and two contributions from Canada—the Stojowski Polish Idylls played by Hilda Wilson and the Liszt Polonaise by Barbara Custance. Highly commendable, too, were the readings of Beethoven's sonata op. 27 by Robert Pounder; Saint-Saëns' Caprice on Airs from Alceste by Helen Reeves; and shorter numbers of Schubert and Mendelssohn by a fourteen-year-old scholarship pupil, Mary Jane Stockfleth, formerly a pupil of John Hopper.

Mr. Stojowski's own recital was given at the Cornish Theatre before a packed and enthusiastic audience on August 21. The program included Bach's Partita in B flat, a Mozart rondo, Schumann's Carnaval, Chopin's second Ballade, a group of mazurkas and etudes and numbers by Stojowski, Rachmaninoff and Paderewski, to which eight encores were added. B. K.

MAX JACOBS

NEW BRUNSWICK, N. J.—Max Jacobs, violinist and conductor of the Trenton (N. J.) Symphony Orchestra, will open a studio in New Brunswick on October 1 and teach there on Mondays.

LA FORGE-BERÚMEN

The ninth concert of the La Forge-Berúmen Summer School Series, New York, was given on August 4, before an audience that crowded the studios. The program was given by Blanche Gaillard, pianist; John Lombardi, baritone, and the La Forge Ensemble. The ensemble opened the program with Lovely Appear from The Redemption by Gounod. They sang with finesse and Mabel Miller Downs, soprano, did the solo effectively. Miss Gaillard played a Rachmaninoff concerto with Ernesto Berúmen, her teacher, at the second piano. Miss Gaillard has a flowing technic which is employed simply to accomplish the artistic effects desired. Her work was deeply appreciated by the audience and she added several encores. Mr. Lombardi sang an aria and a group of English songs and revealed a beautiful voice. The ensemble concluded the program. D.

SIBYL SAMMIS MacDERMID

Mildred Johnson, contralto, of Buffalo, N. Y., was in New York City the latter part of August to study again with Sibyl Sammis MacDermid. She was guest of honor at the repertoire class musicale, August 28, when she was heard in several numbers. Others who appeared on the program were Violetta Flores, coloratura soprano; Wallace Magill, baritone; Jeanette Cohn, mezzo-soprano, and Grace Keilt, Grace Carson, Dorothy Porter and Naomi McCullough, sopranos.

NORMAN JOLLIFFE

During July and August, Norman Jolliffe, baritone, had charge of the voice department of the Master School of Music in connection with the Catholic Summer School of America at Cliff Haven on Lake Champlain, N. Y. The music school is under the directorship of Claude Gonvierre, concert pianist and pedagogue. Recently, Joseph Jolliffe was heard in the Creation (Haydn) at the Emanuel Baptist Church, Brooklyn, N. Y.; the Seasons (Haydn) with the Flushing (N. Y.) Oratorio Society, and also sang for the Century Theatre Club, the Hospital Graduates Club of New York, and the Brooklyn Women's League.

Among singers from Mr. Jolliffe's studio is Marie Andrews, soprano, artist-pupil, who appeared in Philadelphia this summer in a joint recital with Ruth McFee, pianist of that city. Some engagements for Miss Andrews included one as soloist for the Century Theatre Club at the Commodore Hotel, New York, and for the Dickens Fellowship Club. She also was heard in joint recital with Marion Adam, contralto, another Jolliffe pupil, at Garden City, N. Y., and at Newark, N. J., with the Contemporary Club. She was recently appointed soloist at the Methodist Protestant Church in Newark.

IDELLE PATTERSON,

New York voice teacher, recently won the woman's golf championship of the Cranmoor Country Club on Tom's River, N. J. Although the Patterson studios have been open for several days a week during the summer, the season will start in full swing on October 1, with a heavy enrollment, including a number of professionals.

HELEN CHASE

Margaret Speaks, featured soprano soloist with the Firestone Hour over WEAF on Monday evenings, is offering concerts in Europe. Her itinerary includes London, Milan, Rome, Copenhagen, Amsterdam and Paris. On her return in October she will resume her weekly broadcasts and fulfill concert engagements with the first at Columbus, O. Miss Speaks was heard from London to New York over station WJZ on September 10.

The McArd Duo, consisting of Ralph McDowell, bass-baritone, and Nell Kinard, dramatic soprano, will open their season in solos and duets in costume on September 16 at Mamaroneck, N. Y.

Walter Bartholomew, tenor, who has been singing this summer at the Steel Pier in Atlantic City, has left for his next engagement in Chicago.

Frances Newsom, soprano, has been singing over Stations WABC and WEAF and making transcription records between broadcasts.

William Turner, baritone, is continuing his vaudeville appearances in and around New York City.

Sally Clifford, soprano, who was heard last spring in Bitter Sweet and Rose Marie with the Shubert Company, played the leading ingenue roles at the Wharf Theater in Provincetown, Mass., this summer.

Bernice Ackerman, soprano, is heard Sunday mornings over WOR in a varied song program.

Catherine Cavalli, mezzo soprano, during the past few months has been broadcasting over WABC.

All are artist-students of Helen Chase.

MAY STONE

Charlotte Bruno, recently returned from a thirty-two weeks tour with the San Carlo Opera Company through the United States and Canada. Miss Bruno's roles included Nancy, Haensel, Siebel, Lola, Flora, Maddalena, Suzuki, Mercedes, Nicklass, the Priestess and the Shepherd in Tannhäuser and Tosca. She then fulfilled a week's engagement in Rochester with the company and took part in Carmen and Aida at the opening of the Jones Beach Opera produced by Mr. Gallo on June 27 and 28. Miss Bruno has been engaged for the Cincinnati Zoo Opera where she will sing La Cieca, Suzuki, Frederico and Malika.

Max Nachmi sang on the Consolidated Edison Program over WEAF in March. Daniel Morales sang the leading baritone role in the Spanish opera at Columbia University April 14 and is at present singing at the Majestic Theater, Brooklyn, in a Spanish revue. Olga Paul, mezzo contralto, sang on the Forward Hour over WEVD, three engagements. Anatol Brezoff, tenor, was soloist at the Russian Church recently. Florence Weinman, sixteen year old soprano, recently won the Amateur Contest over WHN. Erna Miru, dramatic soprano, was soloist with the Knickerbocker Symphony Orchestra at King Park on June 27. Dorothy Cutler and Flory Wyman have been engaged by the Shuberts for Jones Beach operetta productions. All the foregoing artists are from the studio of May Stone.

HAROLD MORRIS

Harold Morris, pianist and teacher, has moved his New York studio to a new address on West End Avenue. He offers two full scholarships for the coming season. Mr. Morris' summer activities included some time spent at Yaddo, the summer art colony at Saratoga Springs, N. Y.

MELANIE GUTTMAN-RICE

Melanie Guttman-Rice, New York vocal teacher, after a busy summer session, announces that in addition to the course in the Theory of Voice Training she is also planning an extensive course in the analysis of the standard German Lied. This course includes the study of the tradition of songs by Schubert, Schumann, Brahms and Hugo Wolf, and is to be given in evening classes, the enrolled members being privileged to perform the songs under discussion. Mme. Guttman-Rice's pedagogy is indorsed by Artur Bodanzky, who has been familiar with her work since her early years of study at the Conservatory of Music in Vienna, where they were colleagues.

Some of the activities of Mme. Guttman-Rice's artists and professional students include the following: Frances Newsom, leading soprano of the Brahms Quartet, and regularly presented in the Firestone, Bayer Aspirin and Lavender and Old Lace broadcasts, is now also under contract to make a series of records for the World Broadcasting Company for use on the radio. Ellen Reep, contralto, has been giving concerts for the last two months in the West and now is in Alaska. Vern Delany, tenor, who came to New York for a summer course with Mme. Guttman-Rice, has returned to the Junior College of Virginia, Minn., where he is a voice teacher. Martha Lipton, contralto, was engaged as entertainer at the Camp Green Mansions in the Adirondacks and is returning to New York to join the featured singers at the Riverside Church and at Temple Emanu-El, where another artist-student of Mme. Guttman-Rice, Cecile Miller, soprano, is also a soloist.

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MARJORIE MACKOWN, composer-pianist, and ALLISON MACKOWN, cellist, with their little daughter, on their way to the beach at Ogunquit, Me. Mr. and Mrs. MacKown gave a recital at the Cliff House there.

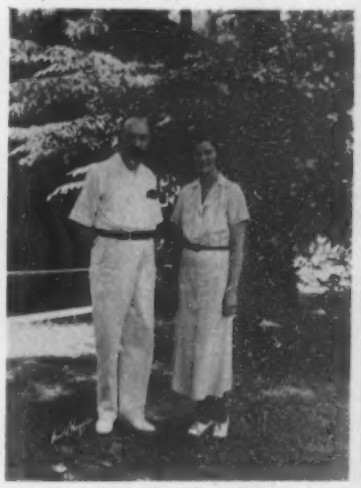
LILY STRICKLAND, composer, at her home in King's Point, Great Neck, N. Y. Miss Strickland's newest publications are Star Over Bethlehem, a cantata for soli, chorus and organ; On, To The Desert, part-song for male voices; and Sailing Ships, chorus for mixed voices.

GRETE STUECKGOLD, soprano, with two pets which she hopes to bring to America this season. Mme. Stueckgold has been spending the summer in Germany.

MARGARET SPEAKS, radio and concert artist, sailing on the Normandie for concert engagements in Europe. Her tour takes her to London, Paris, Amsterdam, Zurich, Stockholm, Vienna, Rome and Milan. Miss Speaks returns to New York in October.

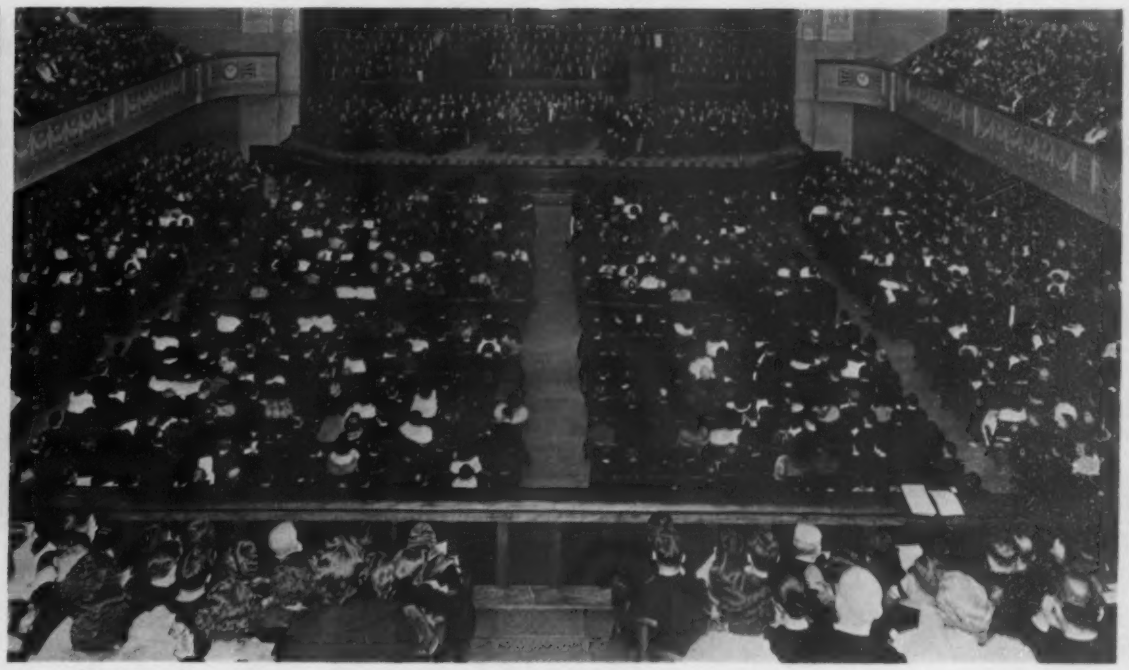
FOUR CONDUCTORS AT THE HOLLYWOOD BOWL THIS SUMMER.
Left to right: Ernest Ansermet, Otto Klemperer, Sir Ernest MacMillan and Eugene Goossens.

WINIFRED CECIL and FRANCO GHIONE with whom the American soprano studied this summer at Rapallo. While abroad Miss Cecil sang at the castle of Prince and Princess San Faustino, accompanied by Gibner King. She has returned to New York for an active season in concert and radio.



GEORGES BARRERE and ALICE DE CEVÉE at Chautauqua, N. Y., where Miss De Cevée recently played the Mozart piano concerto in E flat with the Chautauqua Symphony Orchestra under Mr. Barrère's direction.

LEON CARSON spent a month's vacation motoring through the Berkshires, attending the festivals at Lenox and Pittsfield, and stopping off at Lake George and the Equinox House at Manchester, Vt. Mr. Carson re-opens his New York and Nutley, N. J., studios early in October. The tenor will give his lecture-recital on American music in ten cities throughout Pennsylvania and Delaware in the latter part of that month.



RICHARD CROOKS IN MELBOURNE.
The photograph shows the American tenor giving the first of his sold-out concerts in the Australian city during his tour of the Antipodes this summer.

(See Inside Front Cover for Additional News Pictures)

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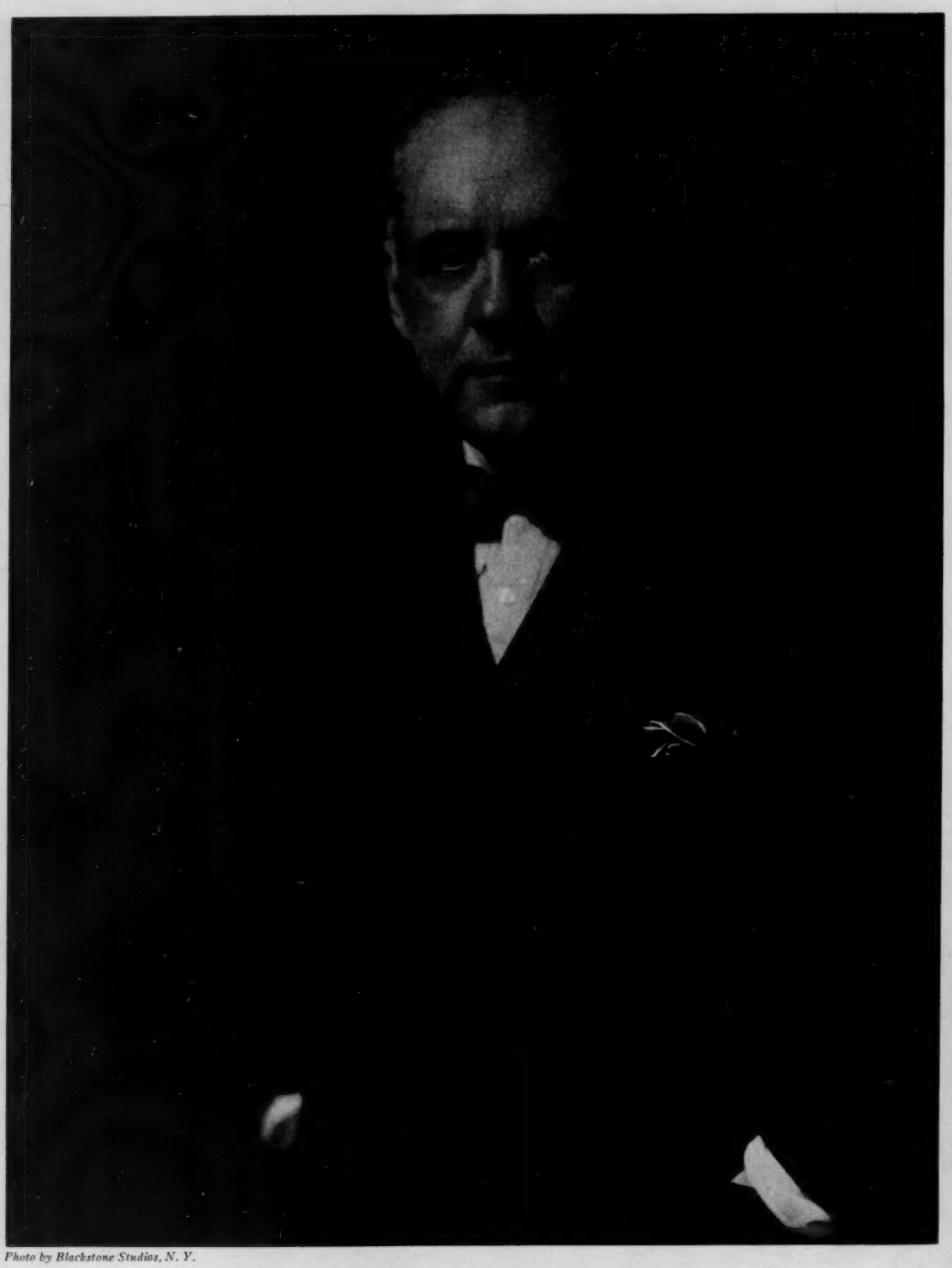

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